

Famous Operetta Composers and Their Works

SEPTEMBER 25, 1912

PRICE TEN CENTS

THE NEW YORK
**DRAMATIC
MIRROR**



HATTIE WILLIAMS

The Grand Opera Season, by Stanley Olmstead

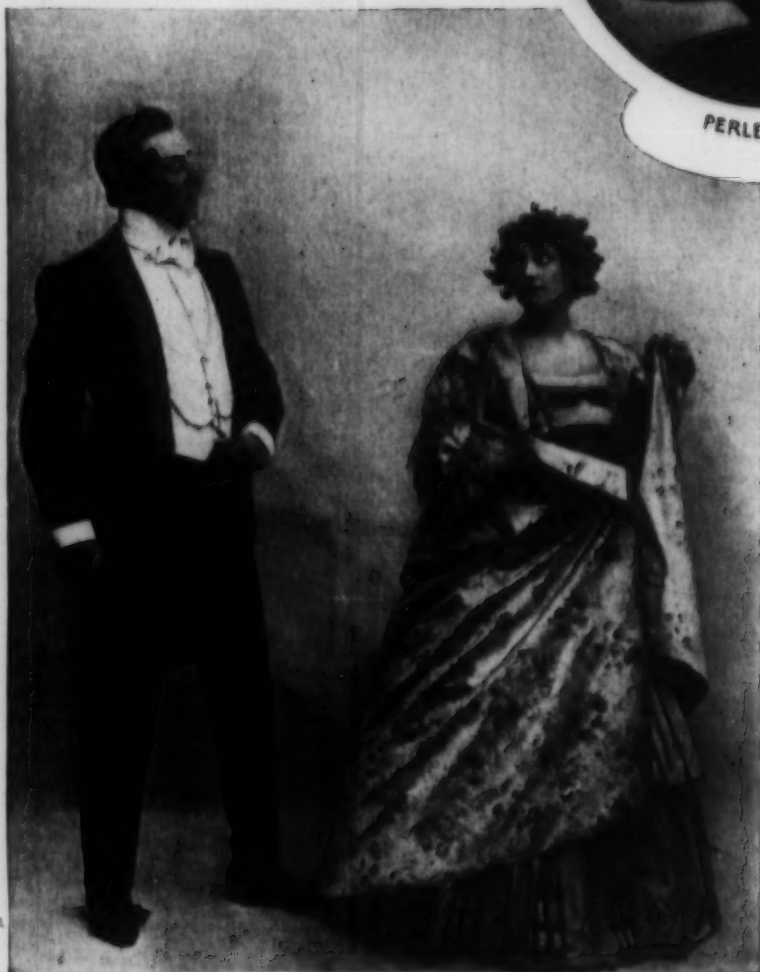


RITA STARWOOD, HARRIET BURT,
IN MY BEST GIRL

CLIFTON CRAWFORD, OLIVE ULRICH



PERLE BARTI



WARBURTON GAMBLE AND AURIOL LEE
IN MILESTONES



EMMA DUNN AND EMMETT CORRIGAN
IN THE GOVERNOR'S LADY



THE NEW YORK DRAMATIC MIRROR

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Giving Due Credit

THE thing that impresses one particularly about *The Count of Luxembourg*, at the New Amsterdam, is the nicety of the adaptation. Everything is consistent, as far as consistency can go in an opera bouffe, and the lyrics are clean-cut; the usual slipshod and irrelevant interpolations are judiciously avoided. The operetta is almost a model of nice adjustment of details.

On the programme appears the name of Mr. GLEN MACDONOUGH as the author of the American version, whatever that may mean. No credit is given to the original authors, an omission which would imply that their share in the work was negligible, to say the least.

We are not advised as to the extent of Mr. MACDONOUGH's part in the authorship, but the writer saw the operetta in Berlin and was in London when it was staged by GEORGE EDWARDES. While the work was in hand for the London stage Mr. EDWARDES had Dr. WILLNER and his collaborator, ROBERT BODANZKY, come from Vienna, and the former spent several weeks with the English adapters assisting in the rehearsals. The composer, FRANZ LEHAR, was also drawn into personal consultation, and in this way the English version originated.

It differed only in minor points from the German original, and this difference consisted chiefly of alterations giving more scope to the show girls in the first act, as with us. This is obviously an inconsistent element in the story, but is justified on the same principle as the introduction of the ballet in grand opera, on which the good Parisians insist.

THE MIRROR has no desire to pluck a spray of Mr. MACDONOUGH's laurels, but the remarkable harmony of the elements conspicuous in this version of *The Count of Luxembourg*, accounting for its prompt success, points to the insistence of the authors of the book to have a hand in their work, to avoid the usual distortion which is the fate of foreign librettos intrusted to irresponsible adapters.

English and American Players

PHILIP MICHAEL FARADAY is a London lawyer who has recently embarked in the theatrical profession as a producing manager and scored sundry successes with the proverbial luck of the beginner. In an interview he voices some radical views on the relative merits of English and American actors. Unfortunately for Mr. FARADAY, he chooses, unhappily, an example for the purpose of making his point stick. Mr. FARADAY says:

The English actor and actress are infinitely more capable than the American. If any proof of this be required it is to be found in the enormous salaries offered to London companies to induce them to tour America. *The Nightbirds*, which has been renamed *The Merry Countess*, is playing to houses of £3,600 (\$18,000) a week in New York, and the other day the company received £1,000 for a flying matinee.

We protest seriously, and wish to inform Mr. FARADAY officially that neither the DOLLY Sisters nor Mlle. DAZIE owe their being to the British Isles. The former are natives of Hungary and the latter is a Detroit girl.

Furthermore, we are inclined to regard FORREST HUFF, who plays the important role of Count Max Cliquot with a perfection that few tenors can boast of, as an American, and we do know that the most vivacious soubrette on the English-speaking stage, FRITZI VON BUSING, who makes such pretty faces in a sitting posture, was a subject of Kaiser WILLIAM II before she became an American citizen and Mrs. HUFF.

New York audiences have an absurd way of extending enthusiastic greetings to newcomers from England, of whose work they have absolutely no knowledge, and managers are prone to take advantage of this foible. As a matter of fact, the English players in *The Merry Countess* are not showing us anything new. Excellent as the company may be—and we admit it cheerfully—we have scores of American players and singers who could give a better account of themselves than some of those imported from London, but American actors demand higher pay than Englishmen, and considerations of economy thus enter into the problem.

Another cause for the bringing over of English companies is that in this way an almost assured success is bodily transplanted, without the necessity of effecting a new and expensive organization. If it were worth the trouble we could cite numerous instances of failure sustained by English companies on this side of the water. A comparatively recent case was that of CHARLES HAWTREY.

Of What Avail?

THE papers of the past week printed a pathetic story of the futile attempts of a Williamsburg family named SCHWARTZ to restrain their daughter Sadie from following her bent to go on the stage, the girl contending that it was a degradation to drop the stage for a place in a shirt factory, as her father had rigorously insisted, after Sadie's one experience with a company which stranded in Connecticut three days after starting. Her desertion of home was forgiven, but after a short time she again disappeared and her present whereabouts is a source of vain speculation. It is believed, however, that she has joined a theatrical company. Before leaving home the last time she confided to her mother that she expected some day to be as eminent a tragedienne as SARAH BERNHARDT.

There is something touching in the vague ambition of this poor girl, as told in the papers. Her case typifies that of thousands who fall a prey to the lure of the footlights. Nearly all of them are ill equipped for a stage career, lacking education and, perhaps, every other qualification.

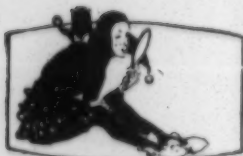
The stage represents to their imagination a goal which is worth while giving up home, mother, father and friends for. It is but repeating a platitude to say that these misguided young girls see only the bright side of the picture.

A well-known Western actress recently received a letter from a stage-struck girl. "Such letters as this make my heart ache," she said. "The writer is a young girl in a small town in Oregon, whose spirit rebels against a narrow environment, and who is sure she could be a great actress if she could just obtain a start. And she is only one of thousands who have not the faintest conception of what a hard-working life ours is, and how desperate the struggles and disappointments, even for the most fortunate."

In connection with this case, JULIA MARLOWE's recent statement is to the point. In announcing her joy over the prospect of her early retirement from the stage, her vision seemed all of home and the domestic ties. "The world owes a certain amount of home life to every human being," she declared, as she referred to her years of travel on trains and the monotony of hotel life—"always on trains and at hotels"—till her nature revolted against it all.

And this is the decision, too, of her husband, Mr. E. H. SOTHERN, expressing his longing for the simple delights of privacy and individual freedom, which are impossible on the stage.

This is the testimony of the most successful ones. As for the rest—But, in the words of the curbstone philosopher, What's the use?



THE USHER



WE dramatic critics of the New York press were decidedly "up against it" in Fanny's First Play. It isn't, really, fit for critics to see. There are plays not fit for young girls to see. There are others unfit for their fathers to see. But this play should not be seen by any self-respecting critic.

We were all there, however, in our Tuxedos, and our automobiles waiting at the door, expecting to have a good time at the expense of G. B. S. Instead—

Well, all I care to say on this point is that G. B. S. made a most ungentlemanly and uncalled-for assault on us, admitted the public to the secrets of the sanctum which it has no business to know, and violated every consideration of decency by making fun of us—getting even, as it were, slinging ink, rubbing it in, washing it out again and tattooing his opinions of us in the raw flesh, so that every one who runs may read. It was not so soothing as seeing your name signed to an opinion and blazed across the sidewalk in electric letters in front of a theater. I would rather have my name on a poster adorning a friendless ash barrel.

It was almost as much fun for some of the malicious backbiters in the audience to watch us critics out in front as to listen to the four selected specimens—selected like choice hams or clams—on the stage. To such it was no doubt highly amusing to read our opinions the day after. Of course, we made spasmodic efforts to laugh it off and emphasize the fact that Shaw meant the London scribes and not the New York kind; but it's not easy to laugh off a joke which is on yourself. A few of us took it all in good nature, but some allowed their pens to betray their secret sufferings, and all gave a good example of their ability at "suppressed emotion," for it was all so uncalled for, so ungentlemanly, and raw.

Just to prove that my confreres do not take Shaw seriously, especially in what he has to say by way of poisoning public opinion against us critics, I make a few excerpts from their next day's reviews.

Alan Dale:

The stuff dealing with the critics is simply lovely. I am aware that I may be prejudiced in favor of this sort of stuff—naturally it is pie for me. Just the same, it should go with the general public, as it has done in London. To "get" critics—talk about 'em. They are only human, after all. They like to get it in the neck occasionally. Moreover, they deserve it. I attribute the London success of Fanny's First Play wholly to the "popular" satire on critics. Shaw has made it "popular." However involved he may be in questions of religion and morals, he has taken no chances with his critic stuff. It is "popular price" and rudimentary.

Observe how nonchalantly my confrere disposes of this Irish mischief maker! Rudimentary! Also, he might have said, meschugge, vertickt! I add my contemptuous bah to make it stronger:

Bah!

There you are.

The Herald:

That there would be no mistaking his satirical attacks upon the dramatic critics, Mr. Shaw wrote a play within a play, a by no means original bit of construction, for another well known and clever playwright employed the same methods in a drama called Hamlet.

Hamlet! Thus we conclusively convict G. B. S. of plagiarism.

My confrere, Laurence Reamer, in the Sun:

But Sheridan never wrote his play with the idea of allowing his own vanity to revel in the debaucheries of impudent egotism, which the epilogue of this three-act play contains. And it is the most brilliant episode of the play, a bravura passage indeed of such sustained and scintillating genius that no other man writing in the English language to-day than the reputed author of Fanny's First Play could have produced anything so fine.

Reader, pray disregard the traitorous language of the second clause of this paragraph, which does not reflect the consensus of our opinion of this man, G. B. S. Traitorous I also brand Adolph Klauber, of the Times, for, hark you:

The dramatic critic, possibly, will get the most fun out of Fanny's First Play for, when all is said and done, to him alone will accrue that acute satisfaction of feeling that it is the other fellow who is getting hit. But critics and public alike owe Mr. Shaw a debt of gratitude for one of the most delightfully scintillant contributions that the English stage now holds.

If Mr. Klauber derived any fun from witnessing this contemptible play, let him speak for himself and not make his remarks inclusive. I and Alan Dale frankly didn't enjoy it. And there were others. Arthur Warren, of the Tribune, was touched in his most patriotic pocket by this delirious drivel. Said he:

He (that is, Shaw) is not so much wittier than some other writers for the stage, nor so much cleverer; he is more audacious, that is all, and he finds joy in poking fun at his public and despising America. Despising America is part of his game, just as the "induction" to Fanny's First Play, and the epilogue thereto are parts of his game. He has his fun with the critics. It is good sport. He was himself a critic, and is still one. But his great game is to advertise Shaw, and that is the principal business of his "induction" (blessed word) and epilogue, especially of the epilogue.

And my colleague, Louis De Foe, of the World. He wasn't hurt—oh, no! He didn't mind the blistering, but he objected to the play on purely ethical grounds, and he said so—thus:

There are, however, a few left who are still impressed by his audacious egotism and sippant irreverence, and these assembled joyously at the Comedy Theater last night to welcome Fanny's First Play, which is, perhaps, the most irresponsible and vagrant of the emanations from his busy pen that have found their way across the ocean.

J. C. Garrison, of the Press, hands him one that I think he will remember. If not, he is a man utterly without feelings, as he is a writer utterly without the true gentlemanly instinct. My confrere says:

If George Bernard Shaw thinks as little of his audiences as he pretends to think of the professional critics I should say Fanny's First Play was written mainly for his own amusement. Likelier he gives the audiences the credit, not only for not knowing what he is driving at, but for being tickled nearly silly because they don't have to figure out what he means, and can come away with a sense of having been beguiled by prestidigitation and gymnastics.

But why waste valuable advertising space on this—Irishman!

Three attempts were made before the principals of The Daughter of Heaven could be gathered in for rehearsal. The first time Basil Gill, the English leading man, motored out into the country and lost himself. The next time Viola Allen, the Empress, went to the photographers. Then Basil Gill called the next one off when he went to meet his family at the pier. At last Hugh Ford got the principals all together, and someone discovered that it was Friday the thirteenth, last week, but Mr. Ford went ahead with rehearsal just the same.

GOSSIP.

The High Road is the title of the new play by Edward Sheldon in which Mrs. Fiske will open in Montreal Oct. 14.

Jane Wheatley, Kenneth Hunter, Elise Oldham, and Elsie Kiser have been engaged for the Faversham revival of Julius Caesar. Arthur C. Pell is to be musical director.

To give the reviewers ample time to think over The Daughter of Heaven, the first performance will be given on an afternoon. This will probably be on some Saturday early in October. The cost of the production before the rise of the curtain is estimated at \$105,000.

When the tour of the company presenting The Whirl of Society ends in February Al. Jolson will return to the Winter Garden.

Joseph W. Herbert will stage The Girl and the Miner, a musical comedy which the Shuberts produce this year, with Helen Lowell in the principal role.

Winona Shannon is playing the leading role in the first company of A Butterfly on the Wheel, and Dorothy Lane has the lead in the second company.

James T. Powers opened his season in Two Little Brides at the Shubert Theater, Newark, on Monday.

Walter Damrosch is now busy with the rehearsals of his first comic opera, The Dove of Peace, which will have its New York premiere on Nov. 4.

After a short tour with the Western company of Ready Money, James Montgomery, the author, has come to the conclusion that a town is only as good as its best hotel.



MADGE TITHERADGE

Leading Lady with Lewis Waller



JACQUES OFFENBACH

THE OPERETTA

SOME OF THE MEN WHO HAVE MADE IT FAMOUS
HERE AND ABROAD



JOHANN STRAUSS

THE United States have always formed a good field for the operetta, and many attempts have been made by American composers to share in the emoluments of the liberal patronage which a successful work insures. Unfortunately we began to experience the "show girl" epidemic when the opportunity seemed most propitious. Reginald DeKoven appeared just in advance of this wave of enthusiasm for the spangled plague, to which every consideration but lights, scenery, costumes and rude clowning was sacrificed. After several successes, *d'estime*, he scored signally with *Robin Hood*, a work of pretty English glees, with an Italian solo or two, and his success gave comfort and courage to a group of American composers, among whom the late Julian Edwards, Victor Herbert, Gustav Kerker, Sousa, Ludwig Engländer, and Gustav Luders attracted attention. For a time there was a more or less serious attempt to keep the interest in the operetta alive, and a series of charming works, like *The Fortune Teller*, *The Singing Girl*, and *The Serenade* (Herbert), *Rob Roy* and *The Fencing Master* (DeKoven), *Brian Boru* and *Dolly Varden* (Edwards), *King Dodo* (Luders), and *The Belle of New York* (Kerker), appeared at intervals. DeKoven had studied under Richard Genée in Vienna; Edwards was a trained English musician who had enjoyed the benefit of Sir George Macfarren's instructions, and Herbert, a genial and accomplished composer of culture and experience, who was musically educated, like Sir Arthur Sullivan, in Leipzig.

The show-girl period endured for upward of a decade. It was imported under the name of musical comedy by George Edwards, of London, who believed in gratifying the eye at the expense of the ear, and his luring example was quickly followed by George Lederer, of this country, who brought the show-girl pageant to its point of ultimate perfection. Such performances could be staged without singers, and with only a clowning comedian as the center of interest.



EDMOND AUDRAN

The result was that a new generation of composers sprang up like mushrooms. They had a sense of melody, but could neither read notes nor play them. Their work was done by a hack, who sat at their side and jotted down what they painfully fingered on the keys of a piano and then elaborated into a score. This method of producing "comic opera" marked the lowest ebb that

the operetta had ever reached. Herbert for a while absented himself from all contact with the stage and declared he was through. The others were forced into silence, until the feverish hallucination for lights, colors and fleshings gradually subsided, and Herbert gave the masses his melodious *Babes in Toyland*, and the subsequent success of *The Merry Widow* once more turned the attention of American managers to the seductive charms of the operetta as composed by true musicians.

The American composers here named all survive, except Julian Edwards, who died about a year ago. Mr. Herbert has been distinguished by having a grand opera presented at the Metropolitan Opera House; several of his works have been translated into German, and have been played in Vienna and elsewhere across the waters, while Mr. Kerker's *Belle of New York* delighted London for two seasons. He has personally been present at several triumphs of his works in Berlin and Vienna, and has recently composed *The Grass Widows*, produced in Berlin under the title of *Schneeglöchen*, in New York as *Two Little Brides*, and in London on Sept. 7 under the first title.

The operetta was originally a play with songs, with alternating music and dialogue, similar to the old Italian comic opera, differing from farce, as understood to-day, in that the music predominated and ensemble numbers and finales were introduced. As a rule, its success has been in the ratio of its close adherence to farce, works with books and musical treatment diverging toward a more ambitious plane, seldom maintaining their popularity long.

While this is set down as an axiom, farce should be clearly distinguished from clownish

burlesque, such as led up—or down—to the "musical comedy" of the present day.

Jacques Offenbach was the father of opera bouffe. He was born in Cologne, Germany (June 21, 1819), although he achieved his fame in Paris. Offenbach was fortunate in finding in Henri Meilhac and Ludovic Halevy two clever librettists, who contributed materially to his success. In the earlier years of his career, restricted by peculiar theatrical laws then prevailing in France, Offenbach produced a number of graceful one-act works, till, released from his restrictions, he vented his exuberant fancy, naturally instinct with playful frivolity, in more ambitious works. Among the productions of his first period are *The Betrothal by Lamplight*, *The Maid of Elsonda*, and



REGINALD DE KOVEN



VICTOR HERBERT

Fortunio's Song. Among those of his later period are his popular *Orfée aux Enfers*, *The Bridge of Sighs*, *La Belle Helene*, *La Grande Duchesse*, *Bluebeard*, *The Daughter of the Drum Major*, and *Tales of Hoffmann*, though these by no means exhaust the list.

Offenbach possessed the knack of adapting his music to the satirical, frivolous texts of his literary collaborators, and he remains practically the only representative of this style of operatic parody. His successors were many. They attempted to follow in his footsteps, but in their hands the operetta took a different form. What with him was graciously comic became coarsely grotesque, and its sparkling characteristics, which gave the operetta its real charm if not its very form, degenerated into artificiality, until Charles Lecocq began to have a vogue. Among his successors who thus won renown as composers, besides Lecocq, were Edmond Audran, Lacomme, Varney, and Robert Planquette.

Lecocq, born in Paris June 3, 1813, had for his librettists Vanloo, Koning, and Letellier. He was a skillful musician and, though lacking the drastic genius of his predecessor, had a knack of turning out entrancing melodies and effective musical scenes. He is the composer of *Tea Flowers* (1868), *Gracielia* (1868), *La Fille de Madame Angot* (1872), *Girofle-Girofla*, two years later, and *The Little Duke* in 1873. All but one or two of these were popular in the United States.

Audran, the composer of *The Mascot*, was born two years later at Lyon, and in addition to this, his best known work in the United States, which became so popular that the term "mascot" passed into the English language, composed the almost equally popular operetta *Olivette*, followed by *La Cigale*, *The Grand Mogul*, *Uncle Cyprian*, etc.

Another Parisian, Lacomme, composed *Jeanne*, *Jeanette* and *Jeaneton*, the story of which the German Genée afterwards employed in his popular *Nanon*. Robert Planquette, best remembered for his *Chimes of Normandy*, was born in Paris July 21, 1850. This work is one of the most charming of the lighter school of opera. The theme itself is serious, and its comic elements are derived from the figures of *Serpolette* and

Grenecheaux. The work is a happy combination of romance and realism, which the composer failed to repeat in his *Rip Rip* (the legend of *Rip Van Winkle*) and *Paul Jones*.

Since the death of Audran and Planquette and the retirement of Lecocq, but one French composer of operettas (Louis Ganne) has been able to force himself upon our attention. At least no other names are recognized in the United States, and Ganne owed his opportunity to Oscar Hammerstein, who produced his *Hans the Flute Player* in French at the Manhattan Opera House. His *Mountebank* was produced in New York in 1911 by an Italian company at the Majestic (now the Park) Theater.

Singularly, the operetta has never flourished in Italy and seems to have no recognized place there.

In England the dominant figure as a composer of operettas is Arthur Sullivan, who with W. S. Gilbert, a peculiarly happy conjunction, created a vogue which his successors, Ivan Caryll, Lionel Monckton, Howard Talbot, and Leslie Stuart, have not been able to rival. There was a nice harmony of mood, purpose and method between Sullivan's music and Gilbert's texts. Sullivan had essentially the grand opera genius with the rare gift of making it conform to the most extravagant moods of his librettist, in addition to which he adhered to the fundamental principles of the English glee songs, and thus seldom offended his countrymen by soaring above their musical understanding.

The nearest approach to Sullivan's standard was reached by Jakobowsky in his *Erminie*, but something is to be allowed for his good fortune in securing an admirable libretto which he fitted with characteristic melodies. Caryll, Monckton, Talbot, and Stuart compose for the "infra" popular taste, and they apparently exhausted their best efforts in works like *San Toy*, *The Arcadians*, *Florodora*, *The Geisha*, *The Runaway Girl*, *The Pink Lady*, *The Quaker Girl*, etc., almost all of them deficient in depth and sincerity.

In Germany the operetta, evolved from the chrysalis of farce and opera dealing with magic and the black art, soon developed into a school of its own. Though more or less influenced by the French, it never lost its German characteristics and through the Viennese masters developed into a class of its own.

No name is better known in connection with German operetta than that of Franz von Suppé, born in Spalato, April 18, 1820, since he combined the high spirits, the essential humor and the musical genius for this form of work. The overtures of no composer even now are more frequently heard than those of his "Poet and Peasant," "Jolly Boys," and "Light Cavalry." Like Offenbach, he began with one-act operettas (*Galatea*, *Jolly Boys*, and *Ten Daughters and No Husband*), but he is best known to us as the composer of *Fatinista*, *Bocaccio*, *Donna Juanita*, *Trip to Africa*, *The Gascon*, *Clover*, etc.

His librettists were two clever writers, Zell and Genée, the latter himself a composer of operettas of a high order. Richard Genée was born in Danzig and is best remembered by Americans for his *Nanon* and *The Sea Cadet*, the former brilliantly and successfully produced at the New York Casino, the latter enjoying a long run at Daly's under the title of *The Royal Middy*. Genée had collaborated in one opera with Von Flotow, the composer of *Martha*. He also composed *The Last of the Mohicans* and other works.

Johann Strauss, the *Waltz King*, was born in Vienna in 1825, and entered the operatic field as one of the most gifted of all his fellows. His three-act operetta *Indigo* dealt with a subject of extreme levity which suggested Offenbach. His *Carnival of Rome* followed, after which came *Die Fledermaus* to a libretto of Haffner, which has become a classic in light opera. It was given at the Metropolitan Opera House at least on one occasion, and is now played under the title of *The Merry Countess* at the Casino. But *The Queen's Lace Handkerchief*, *The Merry War*,
(Continued on page 12.)



FRANZ VON SUPPÉ



FELIX ALBINI



CHARLES LECOCC



OSCAR STRAUSS



"MILESTONES."

A play in three acts by Arnold Bennett and Edward Knoblauch. Liberty Theater, Sept. 17, Klaw and Erlanger, managers.

John Rhead..... Leslie Faber
Gertrude Rhead..... Auriol Lee
Mrs. Rhead..... Eugenie Vernie
Samuel Sibley..... Warburton Gamble
Rose Sibley..... Gillian Scalfie
Ned Pym (later Lord Monkhurst)..... A. G. Onslow
Thompson..... William D. Fasan
Emily Rhead..... Gladys Mason
Nancy Sibley..... Edith Barwell
Arthur Preece..... Frederick Lloyd
Lord Monkhurst..... Douglas Imbert
The Hon. Muriel Pym..... Margaret MacDonal
Richard Sibley..... Frank Arundel
Webster..... Frederick Penley

Mr. Knoblauch as the collaborator of Arnold Bennett has been considerably more successful with Milestones than he was, single-handed and alone, in Discovering America. The play, which opened the season of the Liberty Theater, attracts more by its oddity than for anything akin to dramatic spirit, action or unity. It brings back latent memories of Rosemary,



THE FIRST NIGHTER

in which John Drew, Maude Adams, and Ethel Barrymore appeared together just before they began to tread their individual stellar paths.

Milestones is divided into three acts. The people to whom we are introduced in 1890 we meet again under Time's changed aspect in 1885, and for the last time in 1912. There is an inherent pathos in the mutations of fate which embrace fifty years and three generations, and herein lies the touch of sympathy which moves us in the last act. It shows us life as a fair

ship riding the ocean, to be tossed as wreckage on the shores of time after fifty years. It is interesting as a human document, recording the altered views which man undergoes in his transit from youth to age.

The mildly tragic interest of the action grows out of the philosophical nature of the subject. John Rhead in the first act is a young man, who foresees that the future belongs to the iron ship. His partner, Samuel Sibley, conservatively attaches his faith to the wooden ship. They quarrel, and out of this divergence of views grow the complications.

John Rhead marries Sibley's sister, in spite of opposition, but Rhead's sister Gertrude breaks her engagement with her brother's partner, and henceforth moves through the scenes with a peculiarly pathetic interest, as part of the wreckage created by the quarrel of two men.

We see them again after a quarter century, Rhead prospering and pompous for having risked his all on the iron ship, his sister Gertrude an old maid in his household, and Sibley, whom in youth she loved, married to an ultra-prosaic Yorkshire woman and settled down to a commonplace existence.

Almost identically the conditions of the first act redevelop. John Rhead's daughter Emily is forced by him to marry an elderly lordling for his title and give up a young mechanic employed by her father, who has invented a new process for the manufacture of steel.

Sister Gertrude acts as an admonishing fairy god-mother to prevent the wrecking of other hearts than her own, and warningly recalls the ominous past. But the John Rhead of 1895 is a different man from the John Rhead of 1890, and Emily becomes Lady Monkhurst and in turn the mother of a daughter, representing the third generation, whom she wishes to see married contrary to the girl's wishes. So the aspect of conditions goes on changing decade after decade.

But at this juncture the former mechanic steps into the foreground. He has made a fortune out of his invention, but already foresees the eclipse of his own process by a newer one. He is rich, but he has never married. Lady Monkhurst knows why. They grow confidential as he espouses the cause of the lover of Lady Monkhurst's daughter; old memories are awakened, and a quick, rapturous embrace of the former lovers decides the destiny of the last generation. It will be a happy one.

Through this changing current of events the pathetic figure of Gertrude Rhead moves with strange interest. From joyous girlhood we see her passing into decrepitude, cheated of her rights, her heart

filled with disappointment; and contrasted with her is the dominant personality of her brother, the man of affairs, slowly letting go his tenacious grip on life and settling into pathetic senility by the side of his clinging vine of a wife. This role, as portrayed by Leslie Faber, stood out with marked distinctness in a well-rounded cast, in which Auriol Lee as Gertrude Rhead won the sympathy of all hearts. The company is entirely English.

In this form of dramatic writing Mr. Knoblauch is always entertaining, even if the resources of his genius are usually exhausted with the novelty of his theme. This characteristic is shown in The Faun, in Kismet, and again in Milestones. He usually grows conventional after he has fairly initiated us in the general details of his subject. The last act of Milestones draws tears, but this is something it has in common with onions.

The play is not strictly drama, but it is an entertaining series of chapters from real life.

"THE ATTACK."

Play in three acts by Henri Bernstein. Adapted into English by George Egerton. Garrick Theater, Sept. 19. Charles Frohman, manager.

Alexander Merital..... John Mason
Antonia Frepeau..... Sydney Herbert
Gerard..... Wilfred Draycott
Daniel Merital..... Frank Hollins
Julian Merital..... Clifton Preston
Servant..... Daniel Fitzgerald
Renée de Roule..... Martha Hedman
Georgette Merital..... Eva Dennison

Henri Bernstein usually works toward a carefully precalculated effect with a precision of mental marksmanship which rarely misses the bull's eye; but he has overshot his mark in The Attack, which is a well-rounded drama of no very penetrating elements—a good play written around a weak idea. The piece affords splendid opportunities for the principal actors; there are fugitive scenes which are inherently gripping, and Mr. Mason has probably never appeared in so engaging a manner, or thrown more heart and soul into his work. But to sum it all up in a sentence, it is one of those peculiar instances where your interest is held in rapt attention by every device of suspense till the last word is spoken, without a complete ultimate realization of all that the interesting action promises.

The interest turns on the unique love of a young girl just budding into womanhood for a man over fifty with three grown-up children. Again, the play departs from the accepted standard of conduct in such cases, in that the proposal of marriage comes from the girl, and at first is resisted by the man. But the proposal is made with such ingenuous, almost child-like simplicity of motive that the possible indelicacy implied by the act is nicely avoided—this, in a great measure, owing to the refined, maidenly interpretation of the part of the girl by Martha Hedman.

What really matters in the story is the sincerity of the dramatist in limning the portrait of the man, Alexander Merital, who as a poor boy stole 4,000 francs from his employer. The matter was hushed up and forgotten. At the opening of the play he is a man of middle age, rich, respected, and a leader in politics with a tremendous personal following.

It is at this juncture that the serious-minded, youthful, charming Renée de Roule seeks an opportunity while at his Summer home near Dinard, and very much in the spirit of a child praying to be indulged in some foible, asks him to marry her. Merital is dumbfounded. He points out the disparity of their age, he argues with her, begs her to reflect on the consequences, and actually declares he does not love her. But Renée is insistent, and with pouting, tears and entreaties she wins a confession that he loves and always has loved her.

And just then he receives a visit from the oily Antonin Frepeau, the editor of the organ of his party. This plausible villain, in a secret endeavor to dislodge his leader, has entered into collusion with a blackmailing penny-a-liner to dig up Merital's past, and, in the guise of an intimate friend, he comes to announce that the exposure has appeared in an irresponsible Parisian sheet.

One of the surprises to which the playwright treats us is in the complete concealment of Frepeau's true character till later. In the second act the unctuous conspirator has so dealt his cards under the table that a universal outcry has gone up against Merital, and the case is to be tried in court under the libel law.

What Bernstein seems intent to emphasize is the enduring love of Renée, for she alone never falters in her faith in the man she loves, even when his three children are beginning to doubt.

A good strong scene is produced where Merital summons Frepeau, and forces the villain, on pain of exposure of a serious offense, to silence his libeler, and then shocks Renée with the confession that he did rob his employer. Renée is stunned by this revelation, but so great is her confidence in Merital that she waives the right to question him.

Merital wins his case, and returns to the house exonerated, but in a telling scene he narrates to Renée the history of his offense, and his justification so works upon her sympathy—as it does upon that of the audience—that she casts herself into his arms, simply exclaiming: "I love you!"

The three individual roles in the story are those of Merital, Frepeau, and Renée, all played with admirable denotement of power. The French atmosphere is unfortunately smothered under the dominating Anglo-Saxon characteristics of the principal players, less so in the graphic and mobile impersonation of Frepeau by Sydney Herbert than in the ruggedly-drawn but wholly engaging personality of Merital by Mr. Mason, and the innocently frank maidenliness of Miss Hedman. But with this reservation the performance was artistic and effective.

The New York public knows Henri Bernstein as the author of The Thief, Samson, and The Whirlwind, and the German-company-produced La Griffe (The Claw), which is not likely to be seen in English because of its stern topic and the evasion of any romantic, sentimental situations. He is always entertaining for his cleverness, but never enduringly absorbing because the emotions he evokes are rarely more than superficial.

"BROADWAY JONES."

A Comedy by George M. Cohan. Produced at the George M. Cohan Theater by Cohan and Harris on Sept. 23.

Rankin..... M. J. Sullivan
Jackson Jones..... George M. Cohan
Robert Wallace..... George Parsons
Mrs. Girard..... Ada Gilman
Peter Pembroke..... William Walcott
Sam Spotswood..... Russell Pincus
Dave..... Jack Klendon
Mrs. Spotswood..... Mrs. Helen F. Cohan
Judge Spotswood..... Jerry J. Cohan
Clara Spotswood..... Mary Murphy
Josie Richards..... Myrtle Tannehill
Higgins..... John Fenton
Henry Hopper..... Ed Hibben
Mark Edwards..... C. M. Hollstrom
Grover Wallace..... Fletcher Harvey

If George Cohan could write a play up to the level of the first act of Broadway Jones he would have a wonderfully clever comedy. It would have the extravagant fancies of a comic opera, with every other line guaranteed for a laugh and an irresistible swing to the action that would carry away an audience. All of which could be said about the first act of Broadway Jones, which aroused such remarkable enthusiasm on Monday evening. But the hope that it would all be kept up through three more acts was disappointed, chiefly because George Cohan is not as skillful a playwright as he is a comedian. Broadway Jones may be carried forward to success, but it falls of being a satisfactory play from its lack of suspense after the middle of the second act. After that, interest centers chiefly in expectation of bright lines, and there are a number of them, but not so many as in that remarkable Cohanesque first act.

Whatever else may be said of Cohan plays they are not lacking in ginger. After a brief scene at the beginning to show Jackson Jones, known as "Broadway," coming home drunk at five o'clock in the morning, the action starts briskly with a rumor of the engagement of Jones to Mrs. Girard, a wealthy middle-aged widow. Robert Wallace, a close friend, implores him to deny it, but Broadway and the widow both confirm the rumor that they became engaged at a restaurant. And, after she has gone for a drive, Broadway confesses that his career as a "rounder" has sunk his fortune and run him into debt. He has spent five years on the White Way, and satisfied an ambition he had back home in Jonesville, Conn., where he earned the title of Broadway by wearing patent leather shoes and a clean collar every day. Now, he will have to marry for money. Wallace offers financial assistance, and has him settled in good resolutions when news comes that Broadway's uncle has died and left him a million. His wealth is in a gum manufacturing plant at Jonesville, which the chewing gum trust wishes to buy for \$12,000. Broadway is on the point of selling when Wallace interrupts and rushes him off to Jonesville. In the second act Broadway learns from his uncle's pretty private secretary that sale would mean closing the plant and hardship for seven hundred men. From that point on

it is a foregone conclusion that he will keep the plant, fight the trust, and marry the pretty secretary.

By far the most positive character in the play is Robert Wallace, the friend, who takes Broadway in hand and engineers his fortunes to success. He talks to Mrs. Girard in the manner of a browbeating politician, or a certain class of theatrical managers, but he could be forgiven even that for protecting Broadway when Broadway needed protection, which is rather frequently. With hardly a laugh-producing line, George Parsons played this part on Monday evening so as to make it the crucial character of the comedy. And George Cohan surpassed himself at that in rapid fire work as Broadway. There is small likelihood that he will have to bring out his dancing shoes, as he offered to do in his curtain speech.

Myrtle Tannehill as the secretary was attractive, but she had little opportunity for acting. Ada Gilman, using a makeup as the widow that almost recalled hags, played her part in a farcical key throughout, showing much less range than M. J. Sullivan, who was of those butlers to whom people talked. It was not much of a surprise when he proved in the end to be an earl, much in the manner of Juggins in Fanny's First Play, and countless other butlers before. Russell Pincus, still the fat boy, was much the same as in Get-Rich-Quick Wallingford, except for the fact that he wore silk stockings. William Walcott proved to be a capable representative of the trust. Mary Murphy was convincing as a country girl. And then there were Jerry J. Cohan and Mrs. Helen F. Cohan, for after all this was a Cohan play from beginning to end. They had congenial parts, and they filled them to the satisfaction of the many, many friends present.

"THE COUNTESS NADINE."

Drama in one act, by Joseph A. Golden. Produced at Proctor's Fifth Avenue Theater, Sept. 9, by Blanche Walsh and company.

Countess Nadine Blanche Walsh
Paul Orloff George W. Howard
Colonel Alleski Theodore Babcock
Ivan William M. Travers

Joseph A. Golden evidently looked to Sardou for his ideas when writing this playlet, but at least he must be credited with having developed a vivid bit of drama within the limited time permitted a vaudeville act. His skill has been sufficient to condense a stirring story and yet prepare for the crucial situation so that the effect is not lost by the appearance of too great haste.

Having done so much, Blanche Walsh, materially aided by George W. Howard, puts emotional life into the skillfully formed dramatic structure, and the audience responds with shudders of horror, alternating with little waves of sympathy for the beautiful Countess Nadine.

The story deals with a Russian countess who has sworn vengeance on the man who killed her husband. She causes the suspect to fall in love with her and is about to deliver him to the police when he tells her how he found his wife in the arms of Count Nadine. Needless to say, the countess discovers her love for the man she is about to betray in time to effect his escape; a difficult matter, but possible within the realm of melodrama.

Miss Walsh displays the intensity and the sincere feeling always associated with her performances, and over-emphasis is pleasantly lacking. If she remains in vaudeville it is likely to be some time before she finds a more satisfactory playlet.

Mr. Howard makes an impressive lover and Mr. Babcock is adequate in the sinister character of Colonel Alleski.

"MOONSHINE."

Play in one act by Arthur Hopkins. Produced by Arthur Hopkins at the Alhambra Theater Sept. 16.

Luke Hany W. S. Hart
A Revenue Officer Roy Fairchild

W. S. Hart, after his long association with The Virginian, was most admirably fitted to portray a moonshiner. Mr. Hopkins's little play is a very clever bit of work, employing as it does only two male characters, and each of them drawn most tensely and picturesquely. The scene, beautifully set, is a moonshiner's cabin in the mountains of North Carolina. Enter the moonshiner and a revenue officer. It might be shown more clearly how the two came together, but anyhow it appears that each is quite well aware of the other's identity.

But the moonshiner, although knowing that his guest is a revenue officer, doesn't know his name. There have been stories about the mountains that the most relentless of all the revenue staff is Jim Dunn, but this fellow doesn't appear to answer to descriptions of that man. On the wall at the back of the cabin is a drawing of a man hanging from a crude gallows, and the moonshiner explains that this is a picture of what would happen to Jim Dunn if ever they got him. The guest takes a drink of "moonshine" and then confides that he wants to die, that he hasn't the nerve to commit suicide, but he'd be

NEW OPENING DATES

Sept. 25—June Madness, Fulton Theater.
Sept. 26—A Scrape o' the Pen, Weber's; Hero and Leander, Irving Place.
Sept. 28—Arnold Daly in Steve, Harris; The Charity Girl, Globe.
Sept. 30—Henry V., Daly's; Oh, Oh, Delphine! Knickerbocker; Ziegfeld Follies, Moulin Rouge; Man and Superman, Hudson.
Oct. 1—Frances Starr in The Case of Becky, Belasco; Tantalizing Tommy, Criterion.

pretty much obliged to anyone who would shoot him outright.

The moonshiner produces an army pistol, but decides to let the guest go. But the visitor has written his name on the gallows picture taken from the wall. After the guest goes out the door the moonshiner



ANNE SWINBURNE

Who Scored a Remarkable Personal Triumph in "The Count of Luxembourg"

reads the inscription on the picture. It is Jim Dunn. "And he asked me to shoot him," he says, "and I didn't do it!"

The acting was excellent by both Mr. Hart and Mr. Fairchild, and the little play won five curtain calls.

"THE DIAMOND NECKLACE."

A one-act play by Frederic A. Kummer. Produced on Sept. 16, at the Union Square Theater, by Daniel Frohman.

Nora Betty Hamilton
Detective Marston Peter Bassett
Dr. Martin Mitchell Lewis
Mrs. Livingston Helen Langford
Robert Hunt Victor Benoit

The latest playlet produced by Daniel Frohman is, as its name suggests, a story of expert thievery, the purloining of a ten-thousand-dollar necklace in the home of a nerve specialist. The thief is a handsome young woman who visits the office as a patient, pretends she is the specialist's wife to a jeweler's clerk until she has the diamonds, and then resumes her role of a patient, telling the specialist that this clerk is her insane cousin. She is just making her "getaway" when a detective halts her with the information that the delivery of the diamonds was merely a trap for her. It is rather an ingenious plot and interesting, but not acted convincingly. Although Helen Langford is attractive enough, she needs to conceal the mechanics of her portrayal.

"THE TRAINED NURSES."

Musical comedy in one act; book by William Le Baron, music by Leo Edwards, lyrics by Blanche Merrill and William Le Baron. Produced Sept. 16, at the Colonial Theater, by Jesse Lasky.

Sammy Sloane Henry Bergman
Dr. Whitney Harry Dodd
Susan Gray Gladys Clark
Sarah Dawson Anna Miller
Elizabeth Murray Helen Bancroft
Elevator Boy Fred Howe

The settled conviction that there could be no novelty in musical comedy was almost shaken at the production of The Trained Nurses, when an attractive miss in white uniform stepped up from the orchestra pit and waved a baton. Unfortunately the music for which she conducted was not equally novel, but it did

have some rather clever numbers of ragtime variety, particularly "We've Had a Lovely Time; So Long, Good-by." In lieu of a plot, Sammy Sloane, a patient who really wasn't sick; Susan Gray, a nurse supposed to make patients fall in love with her; a doctor and nurses flitted in and out. Occasionally there were some bright lines, and the spirited movements of Henry Bergman and Gladys Clark prevented any lull. But Mr. Bergman should not try to sing any high notes.

"THE YELLOW PERIL"

A one-act drama by Albert Cowles. Produced Sept. 9, at Keith's Union Square, by Nina Morris and company. Presented at the Victoria week of Sept. 16.

Jakusha Mr. Herschberg
Yoritomo Sam Ross
Tomoya Frank Flynn
Dora Weston Nina Morris
Bill Deegan Mr. Gerald

An opening that is identical with a scene in The Typhoon, is almost enough to prejudice one against The Yellow Peril. The playlet does swing away into straight melodrama later, with electric lights flashing, electric chairs gripping, revolvers brandished and pictures moving on the back screen, but if the author was going to show so much ingenuity in the use of properties, he might at least have had the grace to steer away from dialogue of The Typhoon. He shows a dramatic instinct that ought to be put to better uses.

Jakusha, secret agent of the Japanese emperor, is planning the destruction of war vessels of the United States in various harbors at midnight. Dora Weston, whom he loves, learns of his plans through hovering about the apartment, and after various adventures she turns him over to men of the Secret Service, with which she is connected. Motion pictures are used on the back drop to picture scenes outside of the room, a weak expedient of the author's. Nina Morris succeeded fairly well as long as she continued in her imitation of Florence Reed, but when she struck out for herself she played the yellowest melodrama. Mr. Herschberg fairly growled his lines and never even suggested a Japanese diplomat.

HAMMERSTEIN SUES FELICE LYNE.

Asks \$100,000 Because the Prima Donna Alleged That He Had Insulted Her.

Oscar Hammerstein on Monday instituted suit for damages in the sum of \$100,000 against Felice Lyne, his London prima donna, charging her with gross libel. The charge is based on a statement made by Miss Lyne to the ship news reporters when she landed in New York last week from the Baltic, in which she declared that Hammerstein had insulted her and she had struck him in his own opera house in London. The words attributed to her were these:

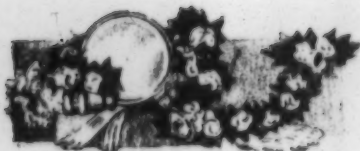
"I was very, very angry with Hammerstein because he had grossly insulted me. So I hit him with the first thing handy, which happened to be a heavy score of Faust, which we were rehearsing. Any lady would have done the same thing if she had been as provoked as I was."

Mr. Hammerstein denies the charge in toto. He asserts that he had an altercation with Miss Lyne's mother on the occasion referred to. Mrs. Lyne was very angry because the impresario had directed his conductor to stop his work with the prima donna and to rehearse something else. Miss Lyne, he declares, was not even present at the time, and consequently did not strike him. The whole affair, he claims, is an advertising scheme to boom Miss Lyne. He objects particularly to the charge that he insulted the prima donna, a charge open to wide construction.

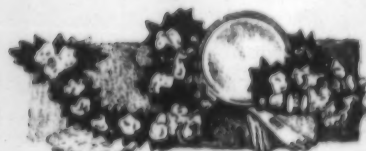
No papers could be served on the prima donna, as she and her mother had left the Aberdeen Hotel to visit relatives in Kansas City, which is Miss Lyne's home.

CHANGES IN "ROSE MAID" COMPANIES.

When J. Humbird Duffey lost his voice temporarily Werba and Luescher had to take hurried measures to fill the role of the Duke of Barchester in the New York company of The Rose Maid. Vincent Sullivan had left the other company and come into the city. They asked him to sing the role again, and he had it during most of last week. Linden Law, whom Werba and Luescher consider a "find," sang the Duke at Wednesday's matinee. The managers found him directing an operatic company at Pittsfield, Mass., and, after looking over his work, they gave him a contract. According to Frank C. Payne, general manager for Werba and Luescher, Law and Sullivan will sing the role in the Duke in this company, which moved to Providence on Monday evening. Dorothea Maynard sings the role of Daphne. Henry Coot and Perle Barti are singing the leads in the other company of The Rose Maid. Philip Sheffield, the Bertie of the original company, has gone into Robin Hood. Charles Crompton succeeded him.



THE MATINEE GIRL



UP from the whirlpool of new plays there floated these facts:

That Bernard Shaw in Fannie's First Play is a preacher who comes down from his pulpit, between divisions of his sermon, to do a skirt dance.

That Bayard Veiller wrote his experiences as police reporter into that marvel of melodrama, Within the Law. Ask any veteran on Park Row the best school for the study of character in the raw and training of the story sense, and he will answer: "The police court." Mr. Veiller was a good reporter, expanded into a powerful playwright. His first impressions being photographed many years ago and developed last season.

That Channing Pollock's plays are autobiographies. For four years all his heroines were named Anna, in honor of his wife. My Best Girl contains no Anna, but a song, the best in the play, describes his own home at Shoreham, on Long Island.

That the merry whirl of music in The Count of Luxembourg has tossed into notice one of the most graceful, truest voiced, strongest actresses Broadway has revealed for many a season, Ann Swinburne.

That Florence Nash has shown herself ready for stardom in a Fanchon play.

That Tim Murphy would be welcome on Broadway oftener and longer. This refers to his visits, not his legs.

Frank McIntyre agrees with the late Pat Sheedy, that fat is fate. He has tried every obesity cure from Kissingen to the electric blanket, with the result that his pounds increase instead of diminish. He has played out of doors all Summer at his place in Michigan, but comes back to Broadway, a greater obstructor of traffic than before. Mr. McIntyre is discouraged, but his smile remains.



FRANK McINTYRE AND PARTY IN HIS LAUNCH, "THE TRAVELING SALESMAN," AT LAKELAND, MICH.

Whitman Bennett says most foreign dancers come from Hoboken.

Agnes Findlay, while coming from her home on Staten Island to see a performance of The Model, in which her husband was playing, was "held up." Mrs. Findlay, who is an intrepid British matron, came through with the loss merely of a pair of gold-rimmed eye glasses. She says that every one of our sex should be trained in the art of self-defense. A high

stage scream and a strong-ribbed umbrella were Mrs. Findlay's successful weapons in the brief but terrifying encounter.

The title of the comedy The Clinch gives the humorist critics a chance. Of course their reviews will begin with "It was" or "It wasn't."

Robert Edson has bought a new automobile to take his baby daughter, Madeline Roberta, driving along the lake front, in Chicago.

Odetta Tyler will return to the stage by the vaudeville route shortly. We have not seen her since she was the storm center of a railroad battle in The Love Route. Welcome back, always welcome, Odetta!

THE MATINEE GIRL.

LIEBLER COMPANIES MOVING

The producing firm of Liebler and Company this week announced a number of important shifts.

By a contract that gives him the Hudson Theater after Sept. 30, Robert Loraine will move into that playhouse on Monday evening to present Man and Superman. Tim Murphy in Honest Jim Blunt will move to Wallack's, and George Arliss will start on a tour of the larger cities with Dirsael, beginning in Newark.

William Hodge in The Man from Home begins a tour of New England, moving out of Boston to make room at the Plymouth Theater for Oliver Twist.

George C. Tyler, returning from Chicago late last week, said he believed that The New Sin was firmly enough established at the Powers Theater to stay all season. His figures for The Garden of Allah showed that receipts were averaging \$30,000 a week at the Auditorium. He has rented the Auditorium clear, so that there is no division of profits.

LONGS FOR NOBLER TRIUMPHS

LOUIS MANN, COMEDIAN, YEARNS TO DON THE TOGA OF TRAGEDY

DRESSING-ROOMS are like other places, after all, in that they can be made into what the occupant wishes.

Louis Mann was using room No. 1 at the Grand Opera House for a baseball discussion when the interviewer called. There was no talk of the road tour to come, only rejoicing that the Giants had "cinched" the pennant. While Mr. Mann busily applied the rouge, a member of the company read a diagnosis of why the Cubs "fell down," one of those triumphant blares of New York newspapers without a word of praise for crippled but still gallant opponents. In other words, the actors reflected Charley Sample, Louis Mann's part in Elevating a Husband, which they were to present in a few moments. Perhaps it was this keen sympathy for baseball which made acting so realistic when Charley wanted to dismiss a butler who rooted for the Cubs.

But Mr. Mann preferred to show another side of himself than "the fan." He dismissed all of his coterie but his valet, and turned to the interviewer with some regret that he had to rush off on a road tour when he left some paintings behind unfinished. It must be remembered that painting is nothing new for Louis Mann, but he evidently enjoyed it more this Summer on his farm in the Catskills than ever before. He said he had turned out during the Summer several water color sketches, some black and white, and two or three oil paintings.

As the chat continued it developed that Mr. Mann had still another strong interest—his love for the so-called "heavier drama." He spoke of it when questions had been asked about his next play. The answer came: "I am thinking of several, one by my wife and Samuel Shipman, and a foreign work in particular. My option expires on this about October 1, and I hardly know what to say. I think I shall read it over again. I want to get into another play before I stay in one so long that it becomes mechanical. Of course

I love this play, as I loved Julie Bon Bon and others I have worked in, but one part does make a person mechanical. Do you know what I should like, if I could get it? Well, that's the chance to give a different play each night, and others for the matinee, with three or four curtain-raisers, making about a dozen different parts for the week."

"Wouldn't that take a great deal of energy?"

"Yes, but I've got that."

"What would you choose for a repertoire, modern plays or classics?"

"Well, I like the plays American writers are turning out, and I like the classics and the big plays they have written on the Continent. I should like to play some of Shakespeare, and something from Ibsen, Sudermann, Hauptmann, and Strindberg. Before Mr. Sothern played The Sunken Bell friends told me that I ought to take that role of Heinrich, and I admit that I liked it. Rautendelein is such a delightful part for a leading woman, too. But Mr. Sothern put on the play, and then it was too late for me. There are several plays by Ibsen I would like to do. There might not be so much money in it, but I think there is more support for Ibsen plays than a good many people think. I suppose I am the only living actor who has met Ibsen and not played any of his dramas. Mrs. Mann and I met him in Christiania about four years before he died, and in spite of all that has been said about his coldness, in the three days that we saw him we found him a most likeable person."

With a final adjustment of the wig, make-up was completed, and it was time for the valet to supply collar and tie and other parts of costume. While these were being put on, Mr. Mann acknowledged that he saw no immediate prospect of a repertoire to suit him. Managers have not vouchsafed him the opportunity because of the great expense, and, as he put it, "all the baggage cars."

The interviewer, just to satisfy his own curiosity,

asked if the road tour ahead, aside from its traveling discomfort, appealed as a change to take things easy. Whereupon Mr. Mann became excited, probably righteous indignation: "Don't fool yourself that we don't get criticisms after we leave New York. Out in some of the little cities are critics who can write with a more facile pen and with keener analysis of a play than any of your New York writers. We never know what they are going to say about us when we reach a town, and often we learn a good deal from what they do say. Oh, no, we can't take things easy on the road. As for audiences, I think they are more or less the same, except for the first-nighters in New York, who seem to dare us."

"Have I any ambitions to settle down on the farm and grow cabbages? I have not. I want to go into the country only in summertime for a rest, and I want to come back in the Fall to act, and act until I die."

Outside came the call for the first act and, with a brief apology, Mr. Mann was off to his work.

D. H. WALLACE.

MR. AND MRS. FAVERSHAM RETURN.

Mr. and Mrs. William Faversham (Julie Opp) arrived in New York on Sept. 8, after summering at their English country place in Surrey, and at once began preparations for their forthcoming revival of Julius Caesar. They had rehearsed, it seems, during their vacation in an old granary near their Summer home to the intense excitement of the guileless natives who failed to understand what they were trying to do and practically decided that the actor and his wife must be mentally irresponsible. Rehearsals are now progressing at the Lyric Theater, where the natives are not quite so curious, and the opening is announced for Nov. 4.



THE CALLBOY'S COMMENTS



LETTY.

When Letty laughs the world looks good,
And all things seem quite as they should—
The skies are fair, the day is bright;
My thoughts are brave and right and light
When Letty laughs.

When Letty smiles it seems as though
No one could ever sadness know;
My heart finds hope and joy and cheer,
And all the world is smooth and clear
When Letty smiles.

When Letty sighs, how dread the day!
The world stands still, the skies are gray;
My heart sinks deep in abject fear,
The end of all things hovers near
When Letty sighs.

When Letty sobs, I would that I
Might remedy the woe, but my
Poor medicines don't count for much—
When one's in love, what use for such
When Letty sobs?

For Letty does all well, the dear,
Laughter, smiling, sigh or tear—
In stock she's perfected her art,
And few could play 'most any part
As Letty does.

LAST season The Merry Whirl company, directed by Cliff Gordon and Bobby North, presented to Mr. North, in token of esteem and gratitude, a very beautiful gold watch, estimated to have been worth at least \$250, but valued at far more by the manager, who was pardonably proud of this tangible evidence that he had proven a good sort of man for whom to work. The chronometer bore Mr. North's monogram and the case was set with sundry precious stones. This season Mr. North is playing in Hanky Panky at the Broadway Theater, and there is a scene in the first act in which he hands the watch to Harry Cooper, whose business it is to hurl the timepiece to the floor with great violence.

The property man had secured an assortment of 68-cent watches, one of which had been utterly demolished by Mr. Cooper at each performance, and all was blithe and gay until the other night, when Mr. North forgot to place a "prop" watch in his pocket and didn't discover until the scene was nearly ended that he would have to use his own prized gift as the "prop." There was nothing else to be done. He trusted to chance that Mr. Cooper might recognize the difference and save the day and the watch. But no such luck. The smasher smashed as never before and the valued souvenir was mangled beyond recognition in the twinkling of an eye. Now, Mr. North mourns the loss of his No. 1 watch.

Richard Carle and Hattie Williams, along with Joe Smith, Viola Harty, Moya Mannering and some more of the cast of *The Girl from Montmartre*, now at the Criterion, motored down to the near-Ghetto a week ago Sunday afternoon and gave an entertainment at the Manhattan Lyceum, in East Fourth Street, for the edification of the habitués of the Bowery. The idea, as announced, was that this exploit would uplift the souls and, perhaps, restore to self-respect some of the unfortunates who live day and night in the Alligator, the White House, Goldfinger's and other resorts along or near the Bowery. An emissary proclaimed the venture in the back rooms of these noteworthy institutions and it was expected that the clientele of the back rooms would crowd the hall. Yet it appears that they didn't. There was a full house for the performance, but, according to report, it had to be padded by the populace from the immediate neighborhood, who are not necessarily in need of uplifting.

The experience points a moral. The Rev. Dr. J. G. Hallimond, superintendent of the Bowery Mission, has repeatedly voiced his conviction that it is absolutely useless to try to uplift a man on an empty stomach. After he recalls to men the paths of righteousness at the Mission, they go downstairs and get something to eat and a cup of really good coffee, and it makes them think things over. The little supper, mayhap, brings back recollections of other days and, with the preaching fresh in mind, the poor fellows get themselves together, thousands of them every year.

Besides, preaching is not all that they get at the Bowery Mission. There is a fine organ, splendidly played by Charles Balevre, and every week there are arranged one or more concerts or entertainments for the Bowery derelicts. Many eminent musical artists regularly volunteer, and it would not hurt some of our theatrical people to offer this service once in a while. They would admit that they had never played to a more intelligent or more appreciative audience—an audience that includes men from all classes, not the undercrust entirely, but those who have fought the fight in many, many differing ways and have lost out, through their own fault maybe, but not always. The superb work of the Bowery Mission in reclaiming men is a thing of wonder, and theatrical folk could help if they would go down there and inject a bit of cheer into hearts that almost have stopped beating.

Mr. Carle and Miss Williams and their associates must not be discouraged by their failure to draw all of the Bowery backroom boys. It seems that they did not know as well as does Dr. Hallimond that "the cats" should accompany the entertainment. The

promise of a roll and a cup of coffee after the performance would have emptied the saloons.

George Edwardes, who probably knows as much about stage girls as anybody does, issues a statement that hereafter he will make no engagement with a girl unless she affirms that she will not run away to get married. The London Gaiety, Daly's and Adelphi theaters, he asserts, will fall by the way if the girls persist in marrying. The time and trouble expended in educating a young woman for her work on the stage are all wasted, Mr. Edwardes contends, if she is going to run off and settle down for life with some eligible young fellow—or even some older fellow.

The manager's argument may be all right from his point of view, but it is unlikely that his proposition will work. If a girl actually falls in love no contract on earth can hold her, and if she corrals a man with all kinds of money, who could blame her for forgetting a signed agreement? It will be interesting to note which will be the next of Mr. Edwardes's beauties to marry in spite of his pronouncement.

The New York World notes that Otis Skinner will again appear in the "title-role" of *Kismet*; the *Sunday World* says that Rex Beach is "author of the novel and the play, *The Ne'er-Do-Well*," with obvious disregard of Charles Klein, and the New York Herald states that Harrison Grey Fiske is the author of *Kismet*. Edward Knoblauch apparently had nothing to do with it.

It is with regret that we must observe William Seymour's lapse. One might have supposed such a splendid stage director, gentleman and scholar far removed from a perpetration of the sort which I remarked some time ago was the next thing worse to "daffydils." But harken to what Mr. Seymour inflicts upon us, per the New York Herald:

"The Model gave The Pink Lady the cold shoulder because she was Robin Hood, although Within the Law, while The Governor's Lady had Bought and Paid For A Perplexed Husband with Ready Money, and The Master of the House, calling Little Miss Brown My Best Girl, married her. Meantime *The Girl from Montmartre* and *Disraeli* were Discovering America, and Officer 686 had been assigned to Mind-the-Point Girl."

And he signed his name to it, too!

THE CALLBOY.



Agnes Bartholomew

Carl Lyle

"A SCRAPE O' THE PEN" AT WEBER'S THEATER



THE GRAND OPERA SEASON

RETROSPECTIONS AND GENERALIZATIONS



NEAR two full months must yet elapse before the Metropolitan Opera House, rubbing the sand from its eyes, will gently bestir itself after its half-year's slumber. It will do so, it is said, to quartettes, duos, plain trills, roudades, flamingo choruses and live acrobatics of that alluring musical panorama known to the English-speaking world as *Les Huguenots*, and produced for the Manhattan world in Italian, doubtless because it might just as well be.

Seven weeks hence, indeed! Yet, long since, the Sunday editions have been lading distilled news of the event, a pageful at a time. Long since, they have dished out epical conjecturings of *Cyranos* in English and Boris Gudounovs with modern Russian impressionistic scenery; of new Madame San Genes with old singers and old Magic Flutes with new singers; of *Falstaffs*, and Puccini-Manon-Lescouts (not to be confounded with Massenet-Manons), and *Irises* and *Tales of Hoffmann*, bravely done in the Metropolitan manner, which is to the manner born.

All these things and much besides! Time, you see, has an engaging forelock—a little curl, right in the middle of the forehead, to be discreetly pulled by the providently disposed. With the proper spirit of enterprise you may indeed buy your Sunday edition itself somewhere about Thursday at midnight.

Now there can be no real forecast without a retrospect. And in the estimation of the present writer there is no such thing as a detail without a generalization. A bucket of salt water is perhaps at its best when it hypothesizes an ocean. And so he is less concerned with the exact working out of Mr. Damrosch's *Cyranos* than with certain human traits, deducible, say, from the public and press attitude toward Mr. Parker's bygone *Mona*. He is more broadly interested in Mr. Gatti-Casazza, with his superlative Italianism, as he must be, than in Mr. Hammerstein, with his operative Childs restaurants, as he might or may be. He can even sweep the horizon of Geraldine Farrar from her earliest *Traviata*, done in Italian in the town of Berlin, to her latest *Rosaura*, done in Italian in the town of New York—in preference to mounting Scottish dolours, ancient ptomaine poisonings, on glass slides, bacteriologically so to speak. Or, shifting the simile, Miss Farrar, taken in perspective, has ceased to be a landscape. She has become a bird's-eye view: like Caruso; like Mary Garden. For of such is the Kingdom of Ultimate Arrival. Yet, oh, the moving finger! And, oh, how especially so at that stage of the game! *Tempus fugit*.

In the conjecture of public receptiveness for Mr. Damrosch's approaching *Cyranos*, we have indeed a most deducible retrospect. Through the phenomena of the public and press attitude toward Mr. Parker's noble opera-in-English last season runs a neat and pretty strain of human nature. Or perhaps it were better to specialize and call it Manhattan nature.

Long before anyone had even bought the advance piano score of *Mona*, the public was exhaustively informed that Mr. Parker wouldn't know how to write an opera. No information whatever is perhaps the most influential form of knowledge. With no information at all, you may do just about what you like with a race of human beings historically and touchingly receptive to that type of instruction. Everybody who wrote for the public press knew all about *Mona* prior to its premiere or its printing: It came from a professor of music in a university—therefore it would be dull. It was not written by an Italian—hence it could not be dramatic. It could not tell a red-blood story. Only Italians can be dramatic and tell a red-blood story. Or such at least is the *a priori* law in the analysis of English operas one has neither heard nor played upon one's upright piano in one's Harlem flat. Finally, because *Mona's* score was written by a man who had not written such scores before, it would, of course, lack direction, co-ordination, symmetry, cogency, coherence, cohesiveness, consistency, pliability, fertility, durability, in short, it would be, and quite of necessity, a transcendental—bang-dang—debility. Thus was the public permitted to know what *Mona* would be, before *Mona* had been.

And very naturally, whether of analyzing by the critics or opining by the public, there was naught left. Following *Mona's* presentation it was merely necessary to substitute the past tense for the future; to allege as proven all that had been projected as unquestionable. I venture to hazard that not two in every hundred critics who heard *Mona* really were able to listen to what *Mona* really was. What they could and did listen for was its points of resemblance with their preconceptions.

And the public?

But what does the public invariably do when something large and fine and noble, and at moments even ravishingly lyric, like Mr. Parker's first opera, comes to them from any sudden source practically damned with its own excellence? What did Paris do to Tannhäuser, or even to its own *Carmen*? Victor Herbert, one of the most fluent melodists of this or any other epoch, once told me that he treasured all the first-night reviews of his *Natoma* like precious gold—they were so identically couched in the exact vituperations which had greeted the first performances of *Tristan*.

Mona can only come into its own life by virtue of the life-blood of similar works from Mr. Parker which may follow it. If this musician can write as many as two or three more opera scores, as great, or maybe a trifle greater, as worthily attuned to as noble a story, then *Mona* will arise, phoenix-like, from its own ashes. It will hold its own, as a great opus, of a great man. Unfortunately one must add one proviso, distinctly harder than these, under existing conditions. He must get these three or four successors produced. There you have the germ of the tragedy of American creative art: he must get 'em produced! Otherwise—well, a single homely and sentimental poem may turn a man's tombstone into a place of pilgrimage. But one forceful, vital, coherent and masterly opera score cannot do that—not all by itself. The tombstone of a ballad-monger has it all over the tangled mound of an epic rhapsodist with a technical equipment. Fame has its idiosyncrasies; honor, its whimsicalities.

I'm going to admit a loving prejudice. I have watched Walter Damrosch. I trust him, believe in him, admire him. His *Cyranos* is sure to be worth while. No one may place any limit to just how worth while it may turn out to be.

Yet, knowing the critics and the public as I do, I am of a troublous soul. How many among them have either the spirit, the candor or the originality, that *self-knowledge* which forestalls self-deception, to acknowledge such worth-whileness when it is shown them under conditions which convention trains them to regard with skepticism?

Mr. Damrosch has "assisted nature," so to speak, in his adroit selection of his theme. Though it ends with the hero's death, *Cyranos* has practically no moment that is not sprightly or alluring or touching. The composer of *The Scarlet Letter* is sure to handle him with melodic grace, technical fluidity and a masterly instrumentation. May there be found amongst us at least a modicum of decent, candid gratitude.

Yet—harken!

Ah me,—was that a raven or a bluejay?

Let us take a look at Miss Farrar. (We are, you will observe, generalizing with deliberation; one thing at a time. That is the paradox of generalizations, generally speaking. They are, and most minutely, things of detail.) Miss Farrar, we are told, will sing the title-role in *Giordano's* *Madame Sans Gene*. And though we are not told, we surmise that she will sing, as well, all the things she has sung already.

I have always been deeply interested in, and appreciative of, Miss Farrar. Some years ago, while there were yet two local opera houses, I published in a New York weekly a thesis entitled "The Strange Case of Garden and Farrar." In that thesis I endeavored, most naively, to show how Miss Garden was the pure type *genius*, "impudent, impish and immeasurable," and Miss Farrar the altogether clever person, plus a rare voice: a person who would do all things superlatively well, from treble tonelets to tidy tatting. I meant sincerely to compliment Miss Farrar, assigning her the thrice honorable, conventional toponch of the ancient and orderly prima donna profession. I thought she would be pleased. But she wasn't pleased—oh, very much not, as Mr. Casazza might say. On the other hand, I much feared Miss Garden would be offended because I stated that "about the time you were deciding she couldn't sing at all she hurls a cloudy top-note, all full of strange, uncanny fervors." Furthermore, I added insult to injury by observing that she hurled it "rampant into space," and that you were "dazed, deafened, doped and devotionalized." Yet Miss Garden wasn't offended. On the contrary, she pasted "The Strange Case of Garden and Farrar" into her heart's own scrapbook. You can never tell, you see—when its a prima donna.

Last Winter I reverentially, and nevertheless, took off my hat to Miss Farrar's *Ariane*, which wasn't quite a novelty, and to her *Butterfly*, which had grown far too perfect to be dubbed a chestnut. Miss Farrar's growth is, in fact, about the most whimsical

thing you can run into if you run about. Grow she must, for her activity of mind, if stowed in a dynamo, would run every limousine car she ever took an airing in, and then some. But the result is like Greek art, which when it got so good it couldn't get better forthwith got a little worse because it had to keep on getting. That is what I felt in Miss Farrar's *Manon*. Also in her *Mimi*, which I remember vividly from year to year. Both of them touched bottom sometime or other, and then arose to the surface like a cork. Now they merely float. She does them with such smooth assurance she must feel it almost a shame to take the money. At least they leave that effect.

But her *Butterfly*, though long out of its cocoon, hasn't yet had time. It has—or had last Winter—rounded to the exact proportions of a classic, headed for immortality. One would like to congeal it, just as it was last Winter, and keep it forever. Her *Ariane*, too, begins to be a lissome mist, moving in diaphanous symbols. One hungers for more of it, and what it may do next. One hungers indeed for more works like this *Barbe-Bleu* through which this *Ariane* moves, luminously midat a play of orchestral phosphorus—an instrumentation in which whole-tone scales and augmented triads streak stringy shadows in a wood-windy efflorescence—like fishes streaking a wave in a tropic midnight.

Right here, while space is left me, and in not illogical sequence with Miss Farrar, who sang its most sprightly role in most spicy and aromatic fashion, let me speak of one of last season's great successes. Let me refer to Wolf-Ferrari's *Le Donne Curiose*. At the risk of eternal damnation for heresy and with due regard for the actual beauties of two later works by the same composer, *Suzanne's Secret* and *The Jewels of the Madonna* (translate into Italian if you like!). I'm going to venture my personal feeling that *Inquisitive Women* is a most execrable little opera: an abominable little pseudo-satire of a book, and a sophisticated little complicated simplicity of a score, reeking of poor Mozart conserved in twentieth century brandy.

The brandy is Giulio Gatti-Casazza's. I never saw anything more flawlessly mounted than *Inquisitive Women*. To think that a management so easily persuaded that a more or less passive opera-going public wants no more of an exquisite idyl like *Werther*, should so loyally kick that public into a sort of fashionable enthusiasm for a pecky little pusillanimity of this sort! With half the same genuine determination *Werther* might be with us, as such ripe, arrived things are often with us: making no sensation, perhaps, but delighting the ears, eyes, minds and hearts of the drove that must be shown the way. For when a management wants to, and a work is good enough, I hereby assert that the least discriminate among us can with patience be brought around! How about Hänsel and Gretel?

Which reminds me that there is Königskinder, concerning which I have long held peculiar views, and Matsenauer, and a hundred things besides; that I have not even yet begun; that I revel in the thought of retrospective and prophetic weeks to follow.

STANLEY OLMSTED.

MARGARET ILLINGTON FOR LONDON.

The latest in rumors about the American invasion of London are to the effect that Margaret Illington will take *Kindling* to England in August, 1913. She and Edward J. Bowes are so elated over the Spring and Summer tour in Charles Kenyon's play from coast to coast that they are planning an English trip after another season. Miss Illington will close her present season Sept. 28 at Burlington, Vt., and will resume her tour on Nov. 4 at Washington, D. C., hoping to come into New York for the opening of the Illington Theater. On that occasion she will produce for one evening only a one-act play by Mr. Kenyon. During the present long tour she has not lost a performance nor made a change in her company.

CARLE-WILLIAMS, FIVE SEASONS.

Richard Carle, Hattie Williams, William Danforth and the company presenting *The Girl from Montmartre* will close their New York engagement on Saturday evening. They will go directly to Chicago, to open Sept. 30. The report comes from Charles Frohman's office that he has made arrangements for Richard Carle and Hattie Williams to appear together for five seasons.

INTERVIEWING PIERRE LOTI.

Pack of Reporters Make Life of Interest for Shrinking "Immortal."

As a young reporter said, "Why don't they teach a Frenchman how to talk English before they let him come over here?" And Pierre Loti apologized at once to the mob of newspaper men that he could not speak their tongue. He apologized in pure French, as befitted the novelist and playwright whom Robert Louis Stevenson praised twenty years ago as a master of style, and Algernon St. John-Brenon, of the *Morning Telegraph*, interpreted, as he had done for all the previous utterances of the distinguished visitor.

For Pierre Loti was giving an interview in his apartments at the Marie Antoinette to representatives of all the newspapers who wished his opinions. It was the first day of the visit to New York of this member of the French Academy who swore that he would come over to see rehearsals of *The Daughter of Heaven* only on condition that he be saved from all interviews, photographs, lionizing and other courtesies generally bestowed on "immortals" and divorcees. George C. Tyler had promised all this for the Liebler Company and had sent Francois de l'Espigerie de Tesson as special escort. Further than that he could do nothing but trust in Providence and the reporters. W. W. Aulick, press representative, pinned his faith to the latter and kept them informed from the time that M. Loti sailed about the essential facts of his life, supplied on a special sheet to all reporters on the day before M. Loti landed. This sheet said that Mr. Loti would land from *La Savoie* at eight o'clock on Saturday morning.

Well, the ship news men boarded *La Savoie* at quarantine and the Saturday afternoon papers contain various kinds of stories about him. But because M. de Tesson was not loquacious enough as an interpreter there was not much news, and work was sent out that at four o'clock M. Loti would give a general interview in his apartments. All kinds of reporters were there, from Frank O'Malley of the *Sun*, who has been called in a magazine "the best reporter in the country," to the Brooklyn newspaper men, and a woman, classed by one of those present as an "African explorer, novelist, writer, etc., with a comma after each word." And there was Algernon St. John-Brenon, in silk hat and frock coat. He and M. Loti were the two writers present, according to O'Malley, and certainly they were the two dignitaries of the occasion. M. de Tesson failed to qualify and all he could do was to supply photographs of M. Loti. From the center of a close ring Algernon St. John-Brenon gave the opinions of M. Loti, with occasional interpolations of his own. Generally he agreed with M. Loti. They both said that Madame Butterfly as given by Belasco was stolen from Madame Crysanthème, and Riders to the Sea as written by Synge was a "rehash" of *Pecheurs d'Island*.

After a while, by suggestion of W. W. Aulick, Mr. St. John-Brenon and M. Loti told about *The Daughter of Heaven*, what a wonderful play it was, etc. The young reporters on the outskirts scribbled assiduously as these bits of wisdom dropped, and a few who couldn't keep up consulted Theodore Liebler, Jr. M. de Tesson spent most of his time contradicting. Williams of the *Times* supplied fluent French when St. John-Brenon's breath failed, and the interview went on right merrily. From some place came the direction, "Ask him what he thinks of Roosevelt." Of course it was the voice of the *Press*, Carter speaking, but no one heard him except O'Malley, who smiled. Soon afterwards, by general consent of M. Loti and Mr. St. John-Brenon, the two dignitaries moved to the next room and the circle was broken. There were a few lingerers for autographs, but the interview was over when St. John-Brenon, O'Malley, and Williams left.

Next morning there were columns about M. Loti, with a particularly brilliant interview in the *Sun*. By his appreciation of M. Loti and Algernon St. John-Brenon Frank O'Malley distinguished even himself. The *Tribune's* account just grazed the truth when it said that if M. Loti had translated King Lear into French he must know something about conversational English. But M. Loti didn't tell them so.

Sunday evening he told Williams of the *Times* that the reason he had consented to give interviews was that he always tried to agree with local customs. He declined the attribute of extreme modesty which has always been associated with him. And Monday morning the *Times* carried another long interview with M. Loti.

TURNBULL PLAY EARLY.

As the result of a shift in the programme of Henry W. Savage's productions, the first in order will be a new play by Margaret Turnbull, which was accepted by Mr. Savage just before he sailed for England. It is said that Edith Wynne Matthison and Richard Bennett have been engaged for the leading roles. The play, as yet unnamed, will be produced at Montreal late in October. Rupert Hughes's new comedy will not be seen until a month later, and then will come *Somewhere Else*, the Hopwood-Luders musical fantasy, and a new comedy by an American woman.

GALLERY OF PROMINENT CRITICS

The writer's attention was first called to the critic shown in this week's gallery by an actress who said she preferred to read the reviews of George Jean Nathan to those of any critic in New York. So at the first opportunity *THE MIRROR* opened negotiations with the subject of this encomium for a portrait, in order to satisfy the large circle of readers of Mr. Nathan's sprightly reviews who are curious concerning his personality.

Mr. Nathan, like James Whitcomb Riley, George



GEORGE JEAN NATHAN

Dramatic Critic of "Smart Set"

Ade, Charles Majors and other distinguished persons, hails from the Hoosier State, and is but thirty years of age. He graduated from Cornell University with the degree of Bachelor of Arts. He was one of the editors of the *Cornell Daily Sun* and the *Cornell Widow*, and is a member of the Kappa Sigma fraternity and Quill and Dagger senior honorary society. After serving on the staff of the *New York Herald* four years, during which he reviewed plays and the opera, covered murder trials throughout the eastern part of the United States and the pages of the Sunday magazine section with fiction, he became dramatic editor of the *Bohemian* and the *Outing* magazines, and a contributor of theatrical articles to *Harper's Weekly*, the *Munsey* publications, the *Theater Magazine*, and the *Green Book*. Subsequently also he became dramatic critic for the *Burr McIntosh Magazine*.

Four years ago he became dramatic editor of the *Smart Set Magazine*, which position he still fills. He is also the regular dramatic writer for the Associated Sunday Magazines, dramatic critic in New York for the *Philadelphia North American* and its syndicate of newspapers, author of a daily satirical article in the forty-five papers of the Associated Newspaper syndicate on the theater, actors and plays, together with all the other ills of American life, and contributor to the *Bookman* and the popular magazines.

He has a record of thirteen magazine articles printed in one month, and—he informs *THE MIRROR* in confidence—"a prouder record of having once actually been able to understand what a play by Louis K. Anapacher was about."

"TANTALIZING TOMMY" TO ARRIVE.

Tantalizing Tommy, A. H. Woods's latest musical production, will have its New York premiere at the Criterion Theater Tuesday evening, Oct. 1. The book is by Michael Morton and Paul Gavault, lyrics by Adrian Ross, while the musical score is by Dr. Hugo Felix, who has, among other things, Madame Sherry to his credit. Mr. Woods has given the production a cast of exceptional strength, including Elizabeth Brice, George Anderson, Dorothy Webb, John Parks, Peggy Forsyth, Dallas Welford, Madeline Harrison, Harry Clark, Robert Pitkin, and Donald Hall. The production is staged under direction of George Marion.

JOHN CORT CHANGES PLANS.

John Cort has made an important change in his plans for Lina Abarbanell this season. Contrary to recent announcement Miss Abarbanell will be heard in the title role of *Miss Princess*, a new operetta, book by Frank Mandel, lyrics by Will B. Johnstone and music by Alexander Johnstone. Miss

Princess will be put into rehearsal this month and will be given its New York premiere in October. The *Gypsy*, an opera by Pixley and Luders, which had been intended as the starring vehicle for Miss Abarbanell, will also be put into rehearsal this month for production about Oct. 15, with Violet Seaton in the title part.

TOLSTOI'S "LIVING DEATH" COMING.

The English speaking rights of *The Living Death*, Count Leo Tolstoi's last play, have been secured from his family by Joseph M. Gaites. This means another court scene, for the last act of the play is laid in a court room. The tragedy is said to be highly spectacular. It has five acts and nine scenes, depicting the fall of a distinguished nobleman, through the love of a gypsy, to the lowest depths, and his climb back, with a final tremendous sacrifice of his wife that she may be happier with another man.

CAST FOR "THE OTHER MAN."

The company soon to present Eugene W. Presbray's play, *The Other Man*, under management of Cohan and Harris, will include George Nash, Charles A. Stevenson, Harrison Hunter, Clifford Bruce, James A. Butler, Frank Hersome, Thais Magrane, Carmen Nesville, George Tobin, Bun. Tokunaga, and Thomas Graves.

"THE MODEL" LEAVES HARRIS THEATER.

The *Model* closed at the Harris Theater on Saturday with the shortest run of any Augustus Thomas play in several years. The critics were not at all favorable, and the public did not overrule their verdict, leaving it only for Charles Frohman to remove the play from New York. It has not been decided whether *The Model* will be sent on the road.

"HENRY V" AT DALY'S.

Lewis Waller will revive Shakespeare's *Henry V.* at Daly's Theater on Sept. 30, he playing the title part, and Madge Titheradge appearing as Katherine and as Chorus. Herbert Jarman will have the role of Pistol; Alexander Thompson, Fluellen; Wallace Erskine, the Duke of Exeter; Annie Hughes, the hostess; Millicent Evison, the boy, and Frank McEntee, Charles VI. Other prominent roles will be assumed by Frank Woolfe, Reginald Dane, Dion Titheradge, and Henry Carvill.

"OH! OH! DELPHINE" FOR NEW YORK.

Following its success in Philadelphia, Klaw and Erlanger will bring *Oh! Oh! Delphine*, into New York next week, opening at the Knickerbocker on Monday evening. The book is by C. M. S. McClellan, music by Ivan Caryll, and the foundation is *Villa Primrose*, the French comedy by Georges Berr and Marcel Guillemant, making the same group of authors who provided *The Pink Lady*. The cast includes Frank McIntyre, Scott Welsh, Frank Doane, George A. Beane, G. Clement Glass, Alfred Fisher, Grace Edmond, Stella Hoban, Octavia Broske, Helen Raymond, and Eugene MacGregor.

JOTTINGS OF THE STAGE.

The Aborn Opera Comique company will open at the Brooklyn Academy of Music on Oct. 7 in *The Chimes of Normandy*, the cast including Daisy Leon, William Wolff, Carl Haydn, William H. White, Johnstone Flynn, and Carrick Major. Edward P. Temple will stage the production.

The San Carlo Opera company, directed by Ernesto di Giacomo, opened a season at the Garibaldi Theater, in East Fourth Street, this city, last week, with *Gina di Santia* as prima donna and Giovanni Leotti as conductor. A repertoire of standard grand operas in Italian will be given throughout the Winter.

William A. Brady will import the London cast of *Hindle Wakes*, now at the Playhouse in the British capital, to appear here in November.

Five barns, a wagon house, five horses, a cow, wagons, harness and twenty tons of hay belonging to Holbrook Blinn were burned on his country place near Ossining, N. Y., on Sept. 18. Mr. and Mrs. Blinn are on the road with a *Romance of the Underworld*.

C. H. Jamieson, chief mechanic of Drury Lane, London, and five assistants, have arrived to superintend the reconstruction of the Manhattan Opera House stage for the production of *The Whip*. Arthur Collins will sail soon to supervise final arrangements before the coming of his London cast.

Louis N. Parker will sail for this country on Saturday to make arrangements with the Liebler Company about the production of a romantic play which he and D. Devere Stackpole have written for Madame Simone. She cabled that she liked the play and she would sail on Oct. 5. The production will be made soon after her arrival.

PERSONAL

BARRISCALE.—The original Luana in *The Bird of Paradise* was Bessie Barriscale. It is said that Richard Walton Tully had her in mind for the part when he wrote the Hawaiian play, and she did take it in Los Angeles, but was superseded by Laurette Taylor when the play came to New York. Now Miss Barriscale is back in *The Bird of Paradise* and has made a hit in Chicago. Oliver Morosco liked her work so well that he has given her a six-year contract.

BROOKE.—Claude Brooke has been engaged for *The Daughter of Heaven*, and someone called attention that he was a member of the first company ever sent out by the Liebler Company, The Royal Box, in which the late Charles Coghlan scored a success.

LACKAYE.—The latest in the succession of women



BESSIE BARRISCALE
Playing Luana in "The Girl of Paradise"

who have played the leading female role in *Bought and Paid For* at the Playhouse is Helene Lackaye, who went into the part last week. She received most complimentary notices.

PERRY.—Frederick Perry has been engaged for an important role in Mrs. Fiske's new play, *The High Road*, rehearsals of which are now in progress.

WILLIAMS.—Although the stay of *The Girl from Montmartre* has not been lengthy at the Criterion, Charles Frohman is said to have been so pleased that he plans now for five seasons of Hattie Williams co-starring with Richard Carle. Each season will begin with an engagement at the Criterion in August. The two stars will be taken to London in the Spring for a production of *The Girl from Montmartre*. The photograph from which the cover of *THE MIRROR* was designed was taken by White.

REFLECTIONS.

Harold Crane arrived from England last week and has been engaged by Lew Fields.

Beginning to-day, Wednesday as well as Saturday matinees will be given of *The Perplexed Husband*, the Sutro play in which John Drew is starring.

Mildred Morris has given up an engagement to spend the Winter in Rome with friends. She sailed on Sept. 17.

Frederick Chapin's comedy *C.O.D.* went into rehearsal last week with the following players in the cast: Sam Edwards, Charles Murray, Percy Plunkett, George Betts, J. Fred Holloway, Charles Walton, Antonio M. Moreno, Margaret Crawford, Isabel Vernon, Claire Krall, Irma La Pierre, Grace Morrissey, Ruth Gartland and Marcia Lawson. The company will begin a short tour at the Teck Theatre, Buffalo, on Oct. 7, preliminary to the New York presentation.

The Sothern-Marlowe engagements for this week were called off because of changes in the production. They will open at Syracuse on Monday and follow regular bookings after that.

Clayton Hamilton, the critic, will write hereafter for *Vogue*, the fashion magazine.

Dorothea Maynard and J. H. Duffey will sing the leading roles in the first company of *The Rose Maid*, which goes from New York to Providence Monday.

Della Manchester, Cabaret dancer, and Forrest Goodwin, son of a Lynn, Mass., shoe millionaire, were married in that city Sept. 17.

George Bernard Shaw, in inquiries as to whether he would be present at the New York opening of *Fanny's*

First Play, answered in the negative with a cablegram that read: "False alarm—probably got up to boom the fireworks and triumphal arch trade."

Leon Errol has been added to the cast of the forthcoming *Ziegfeld Follies* at the Moulin Rouge.

A former employe of Jefferson De Angellis on his country place at Yonkers, N. Y., threatened last week to kill the actor's wife and to dynamite the house. Mr. De Angellis had the man arrested and placed under bonds to keep the peace.

An early painting of Mrs. Siddons and her sister by Romney has been found in London and is said to have been purchased by an American collector.

A summons was served on David Belasco last week in an action brought by Mrs. Leslie Carter to collect \$150,000 for alleged breach of contract.

Camille Dalberg has been engaged by Werba and Luescher for *The Rose Maid*.

Officer 686, novellised by Barton W. Currie and Augustin MacHugh, has been issued by the H. K. Fly Company of this city.

Gillie Gregory and Stella Tracy are additions to the cast of *The Girl from Brighton* at the Academy of Music.

James Forbes' new comedy, *A Rich Man's Son*, will be produced on Oct. 7 at Atlantic City and will come into New York a fortnight later.

Deborah Nanson has been engaged for the female lead in *The Yellow Jacket*.

Victorine Hayes will have the prima dona role in *The Lady of the Slipper*.

Mrs. Basil Gill and daughter arrived in New York on Sept. 12 from England.

J. C. Williamson's new Comedy Company of American Stars, headed by Fred Niblo, Harry Corson Clarke, Josephine Cohan and Margaret Dale Owen, opened at the Criterion Theatre, Sydney, N. S. W., Aug. 3, in *Get-Rich-Quick Wallingford*, press and public acclaiming it as the best American company and the funniest comedy ever sent over.

An Astec Romance will open at the Manhattan Opera House this (Wednesday) evening, having been postponed from Monday.

Frank Lima, advertising man of the Lyceum Theatre, Los Angeles, and Florence Brown, of the chorus there, were married recently.

Geraldine Malone has been engaged by Frederic McKay to play the western girl with Blanche Ring in *The Wall Street Girl*.

Alfred Henry Lewis entertained a box party at the Friday evening performance of *The Rose Maid*.

Robert Lorraine and the English company which will support him in *Man and Superman*, arrived in New York yesterday. Among those with him were May Blayne, Mabel Love, G. W. Anson, and Sidney Valentine.

Alfred Sutro has closed a contract with Charles Frohman for his next play.

Harry Davenport will succeed Taylor Holmes in *The Million* when Mr. Holmes goes into *Somewhere Else*. Bobby Barry has been engaged by Henry W. Savage for the new Rupert Hughes farce, and Josephine Bancroft and Frank Shea for *The Merry Widow*.

A concert was given recently by local and professional talent at Wading River, N. Y., in aid of the local church. Mr. and Mrs. Sydney Mather (Lenore Chippendale), summering there with their family, took part, with Charlotte Lewis, Mary Chippendale and Mrs. Belle Chippendale-Warner, their mother, who has recovered from her late illness and intends to return to the stage this season.

Lina Cavalieri has signed to sing in opera in Mexico beginning this month.

Announcement is made of the betrothal of Russell E. Smith, son of Edgar Smith, to Ruth LaDue Morris. The wedding will occur on Oct. 1.

Madame Schumann-Heink has been made an honorary citizen of the town of Caldwell, N. J., Grover Cleveland's birthplace, she having assisted in a performance given there to raise funds to preserve the house in which the ex-president was born.

Ricardo Petronich, manager of the Pacific Coast Grand Opera company, upon arrival in New York from Italy on Sept. 11, was held by the police for carrying a revolver. The weapon was unloaded and the prisoner alleged that it was a "prop" but he was arrested just the same.

Albert E. Howson, of the Winter Garden, dined with Edward H. Sothern on Sept. 11 in honor of the fifteenth anniversary of his stage debut with the old Lyceum Theatre stock company.

Harris and Selwyn will produce on Oct. 14 at the Hollis Street Theater, Boston, a new comedy by Edgar Selwyn entitled *Coming Home to Roost*.

Edith Wynne Matthison and Richard Bennett have been engaged by Henry W. Savage for a new play by Margaret Turnbull as yet unnamed.

London actors and actresses held a mass meeting on Sept. 10 to protest against Sunday performances. A resolution was adopted with one dissenting vote. Rose Pitonof, while waiting for congenial weather

in which to swim the English Channel, swam sixteen miles in the Thames on Sept. 10 in four hours and thirty-four minutes, breaking all British records in this line of endeavor.

HELENA FREDERICK GONE ABROAD.

Helena Frederick, who has been identified with some of our best light opera and musical comedies, and who has for the past three seasons been presenting condensed grand opera in vaudeville, in which line of work she may rightly be termed the pioneer, has accepted an engagement to sing a limited



HELENA FREDERICK

number of concerts in London, commencing early in November. Miss Frederick sailed Sept. 18 on the President Grant, going to Freiburg in Baden to visit her mother, who is dangerously ill at her home in that city.

THE OPERETTA.

(Continued from page 5.)

A Night in Venice, *Prince Methusalem*, and *The Gypsy Baron* (libretto by Schnitzer after a novel by Maurus Jokai) are all titles that recall pleasant memories in this country.

Adolf Mueller composed *The Court Fool*, which was successfully produced in the United States.

Karl Millocker, with Suppé and Strauss, the most popular composer of German operettas, was born in Vienna April 29, 1842, and composed the highly successful *Beggar Student*, *The Black Hussar*, *Poor Jonathan*, *Apajune*, and *Gasparone*, marked favorites in the United States.

Two well remembered composers are Rudolf Delling (1857), whose *Don Caesar* was produced at Wallack's Theater about 1886, and Alfonso Cailuka, composer of *Amorita*, whose music was popular with us down to the death of the brilliant composer.

Almost all these eminent names became lost to the musical public through death. A long interval followed, both in the German countries and in France. They had apparently left no followers, when abruptly the world began to hear a great deal about a new operetta which had scored a brilliant success in Vienna. It was *The Merry Widow*. Possibly because nothing was expected of this work, it swept the universe. It was intended only as a stopgap, but proved an unexpected revelation of popularity.

With this incentive, a group of clever composers suddenly awoke in Vienna as from a long dream. Oscar Strauss promptly followed with his enchanting *Waltz Dream* and *The Chocolate Soldier*, which all but surpassed the popularity of Franz Lehár's work. Then Leo Fall took the fancy of the masses with his refined and melodious *Merry Peasant*, *The Dollar Princess*, *The Siren* and other works, and Professor Felix Albin appeared on the scene with his musically brilliant *Madame Troubadour* and an ambitious work, *Baron Trenck*, while Heinrich Reinhardt gave the masses a charming work in his tuneful *Spring Maid*, and other composers followed, such as Edmund Eysler and Georg Jarno, the latter composing *The Forest Christ*.

The leading librettists for the Vienna composers of to-day are Victor Leon and Leon Stein, Dr. A. M. Willner, Robert Bodansky, Leopold Jacobson, Rudolf Lothar, and Julius Wilhelm. Jacobson and Felix Doermann are the authors of *The Waltz Dream*, and the former collaborated with Rudolf Bernauer in *The Chocolate Soldier*. The authors of *The Merry Widow* were Leon and Stein, who, curiously enough, found their plot in one of Meilhac and Halévy's comedies, *The Attache*. F. F. S.

BUSY DAYS AT WASHINGTON.

Tom Lewis in "The Yankee Prince" Is One of Many Strong Attractions.

WASHINGTON, D. C. (Special).—A successful engagement was that of the George M. Cohan musical comedy, "The Yankee Prince" with Tom Lewis the character comedian featured in the role of Steve Daily The Unknown, during the past week at the Columbia Theater, attracting appreciative audiences. A talented supporting company was seen to good advantage and individual successes were scored by H. Tyler Brooks, John Fenton, William J. Ford, Gailway Herbert, Mrs. Annie Russell, Ray Holland and Flora B. Russell in prominent roles. A large and effective chorus gave admirable assistance. This week, "The Searchlight," Sept. 30 Henry Miller in "The Rainbow," Oct. 7 "The Rose Maid," Oct. 14 William Hodge in "The Man From Home."

Eugenie Blair scored a pronounced success in "Madame X" during her engagement at the Academy of Music. An excellent supporting company included Herbert Charles as Raymond, Harry T. De Vere as the elder Floriot and Charles E. Lake and Louis Pierce as Ferrisard and Mervel, respectively. Sept. 23, "The Girl in the Taxi."

The National Theater opening, announced for Sept. 23 has been postponed until Sept. 30 through the cancellation of "An Astor Romance." The opening attraction will be "The Other Man," and the month of October will be filled as follows: Oct. 7, "The Little Rebel"; Oct. 14, "The Spring Maid"; Oct. 21, "Get-Rich-Quick Wallingford"; Oct. 28, "Gypsy Love."

The Paul J. Rainey African Hunt pictures remain another week at the Belasco, where they have been successful. Reginald Carrington proves a most competent lecturer. The regular season opens Sept. 30 with Gertrude Hoffmann in the revue, "Broadway to Paris." Following this engagement the first few weeks of the season will be filled by Sam Bernard, "The Master of the House," William Collier, "Margaret Illington in Kindling," James T. Powers in "Two Little Brides and Gaby Deslys."

A most inviting bill was the offering at Chase's during the week commencing 10. The chief attraction was Gus Edwards' latest offering, "A Kabaret in Kidland," full of instrumental music and songs, rendered by a company of twenty, headed by Eddie Cantor and Hattie Knellet.

The Gayety and Lyceum Theaters, burlesque houses, had strong attractions last week. "The Merry Whirl" was at the Gayety, "The Gay Widows" at the Lyceum.

The Casino under the management of Bachrach and Brylarski is offering good vaudeville bills.

JOHN T. WADE.

HAYMAN AND BROOKS BACK.

Others Arriving on Steamers Include De Koven and George Egerton.

Bringing contracts and news of productions that Charles Frohman will import this season, Alf Hayman, his general manager, arrived on the Lusitania a week ago. He said he had put in all of his time abroad securing novelties, scene models, and signing contracts with authors whose work was not ready for consideration when Mr. Frohman returned to this country. Mr. Hayman brought manuscripts of the three plays written by Bernard Shaw, J. M. Barrie, and Sir Arthur Pinero that will be acted as one evening's entertainment both in New York and London. The first performance will be given in London on Oct. 7, and the production here as soon afterward as possible. There will be three separate companies for the three plays, the cast of one calling for twenty-two people. Just before Mr. Hayman left London he arranged that rehearsals would be given on successive days so that each of the authors would have an entire day with his own company. Mr. Hayman also brought back favorable reports of "The Spy," "The Marriage Market," "Primerose," and "Bella Donna." He made arrangements for the London appearance of "The Girl from Montmartre," with the American production, but only Hattie Williams and Richard Carle of the cast. Alexandra Carlisle will come to New York to appear under Charles Frohman's management after she has completed her engagement with "Everywoman" in London.

Joseph Brooks, arriving on the Adriatic, declared that London was looking to America for the bulk of its plays. Mr. and Mrs. Reginald de Koven on the same ship said that arrangements had been made to produce one or two foreign musical works here, and that Sylvia Van Dyck, an English soprano, was coming over soon to sing Annabel in "Robin Hood." Mrs. Golding Bright, known as George Egerton, novelist and adapter of "The Daughter of Heaven" and "The Whirlwind," arrived on the Adriatic to witness rehearsals of the former play.

EMILE AGOUST MARRIES.

First the daily papers said that Emile Agoust, ballet master of the Winter Garden, was married and then they said that he was not. Mr. Agoust says himself that he is "an honest man." He and Simone de Bery were married a fortnight ago by a New York city alderman bearing the name of Smith, and they are now living near the Winter Garden. Mlle. de Bery was in vaudeville in an act under her own name. The act goes on through the Middle West, but Madame remains in New York. M. Agoust will soon open his dancing school in this city.

GOSSIP OF THE STAGE

E. H. Sothern and Julia Marlowe's engagement at the Manhattan Opera House will open on Sept. 30 for five weeks, with two matinees each week.

Caro Roma, the singer and vocal teacher, sails for the other side at an early date to give song recitals in all parts of Europe. His headquarters will be at the American Express Company, Paris.

The Greenville, N. J., Taft Club enjoyed its initial trolley ride, entertainment, and dance at Hillside Park, Belleville, N. J., on Aug. 28. George McCarthy, one time press agent of exceeding prominence and ingenuity, is president of the club.

Martin Harvey has written to Marburg and Gilpatrick that he will again do "The Lowland Wolf" (Marta of the Lowlands) and that he will produce the play in London at the earliest opportunity. Marburg and Gilpatrick have never allowed this play to enter stock, believing that a noted male star will yet become associated with it in the United States.

The stage door man at the Colonial Theatre, Chicago, bears the significant name "Johnnie" will favor him by taking notice.

Nell O'Brien's Great American Minstrels, under management of Oscar F. Hodge, opened at the Orpheum Theatre, Easton, Pa., on Aug. 19.

Henri Bernstein, the author of "The Thief," is finishing a play for Ethel Barrymore. It will be ready after the Christmas holidays.

Haddon Chambers who wrote "Passers-By" for Charles Frohman, will come to New York in October to submit to Mr. Frohman a play which Mr. Chambers believes will make a splendid vehicle for Ethel Barrymore.

Porter Emerson Browne has given an American locale to Chasins, an English play, for Charles Frohman to be given as a matinee bill.

Perry Golden has signed with A. G. Delamater to play the title role in "Freckles" (No. 1 company).

The Spring Maid (Southern), headed by Gene Lunska, opened the new season for Werba and Luescher when it began its tour at Atlantic City on Aug. 13. Charles McNaughton and Orpha Hewes closed with the Western Company at Erie, Pa., Aug. 10, and made a quick jump to Atlantic City to open with the other company. They are after a record for consecutive weeks of employment.

Marie Doro, it is announced in London, will appear in that city next summer under management of Sir George Alexander.

Mrs. Estelle Rosenbaum Harris and Max Goldberg, a Nevada mining magnate, were married at Los Angeles, Cal., on Aug. 29. The bride secured a divorce decree from her former husband, Sam Harris, at Reno, Nev. on Aug. 23.

The literary executors of the estate of the late "O. Henry" are receiving so many inquiries regarding dramatic rights to his stories that they believe there is a real demand for stage versions. It is expected that dramatizations will be made in the near future under their direction.

Mr. and Mrs. Charles W. Meakin and their little son, Charles, Jr., have left New York to locate permanently in Salt Lake City. Mr. and Mrs. Meakin came to New York thirteen years ago, and during that time both have been connected with the theatre in various capacities. Mrs. Meakin (Ruth Eldredge) has had a varied experience in stock and other companies.

Edmond Clement the distinguished French tenor has been engaged by the Philharmonic Society of New York as soloist for two of the concerts which this orchestra will give. Clement will appear with the orchestra in Carnegie Hall, New York in January and in the Brooklyn Academy of Music, in March.

Before he fulfils his contract to write another musical play for Charles Frohman, Henri Bereny will visit New York. He called Mr. Frohman recently that he was coming over to see "The Girl from Montmartre," and he planned to study Bohemian life in New York city. He may set it to music.

It would appear that Eddie Foy and the seven little Foyas have nothing on Charles H. Burke, of Columbus, O., and his eight sons, who have formed themselves into an orchestra.

George Funderberg Shepherd has been held in Los Angeles on charges of bigamy and of obtaining money under false pretenses by representing himself as John E. Ringling, of the Ringling Brothers.

Mr. and Mrs. Russell G. Colt (Ethel Barrymore) have purchased a town house in East Sixty-first Street, near Madison Avenue.

Dwight Elmendorf has returned to New York with material for more of his instructive travel talks, and will be heard at Carnegie Hall on Oct. 13 and 14.

Pamela Gaythorne has returned from a summer in England and will soon be joined by her mother. They expect to buy a home at New Rochelle, N. Y.

Rae Selwyn, sister of Edgar Selwyn, makes her first stage appearance in "My Best Girl."

An offer has been made to H. H. Frasse for rights to "Ready Money" on all of the European Continent. Volcicus, the London

play agent, in a cable message offered \$5,000 advance payment on account for the rights to James Montgomery's comedy in German, French, Hungarian, Scandinavian, Bohemian, and Italian countries. He is willing to allow Mr. Frasse a half interest in the proceeds from all presentations in these countries. Mr. Frasse has not decided whether he will accept.

Robert Brister and Gertrude Keith have been engaged for "One Day," which opened at Allentown, Pa., on Aug. 30.

Hazel M. Rhinock, second daughter of Joseph L. Rhinock, former member of Congress and now secretary-treasurer of the Shubert Theatrical Company, underwent an operation for appendicitis at the Polyclinic Hospital, this city, on Aug. 26, and is expected to recover.

Gertrude Roberts is spending the Summer at her Summer cottage, Ocean Grove, Harwichport, Mass.

Edward McWade is engaged for "The Wedding Journey."

A modern drama by Margaret Turnbull has been accepted for production by Henry W. Savage.

Nathan Sack has arrived from South Africa, where he appeared with Leonard Hayne's company at the Standard Theatre, Johannesburg, originating in that country principal parts in "Alas Jimmy Valentine," "Bella Donna," and other successes.

Preston Gibson heroically stopped a runaway team at Newport, R. I., on Aug. 29, just in time to prevent the horses from plunging into a crowd on the beach.

A. G. Delamater's second production of the season, "The Angelus," is now in rehearsal under direction of the author, Nell Twomey. Harrington Reynolds will be starred as Father O'Brien. Mr. Delamater thinks that he has a great success in "Freckles."

Richard Carle's aged father, Edgar W. Carleton, came down from Somerville, Mass., on Aug. 29 to see his son for the first time in six years. After the performance he was taken to Mr. Carle's newly-purchased estate at Long Branch.

Box-office men for three of the Shubert houses in Chicago have been selected. Dan Cotter and Herman Fuchs will be at the Garrick; A. W. Schutz and Charles McPeak at the Lyric, and Milton Kusel and Harry Leishear at the Princess.

Mrs. Frieda Hall, wife of the dramatic critic of the Chicago Journal, conducts a dramatic studio in Chicago and has trained many young women for the stage. Her most recent undertaking was to furnish the chorus for the road company of "A Modern Eve" for Mort Singer.

Darrel Vinton rehearsed "The Price She Paid," which opened at the Grand Opera House, Brooklyn, last week.

It is rumored that "The Master of the House" will continue at the Thirty-ninth Street Theatre for five or six weeks and then go on the road.

Sam B. Wilson is now under management of A. H. Woods.

Edward Emery has been engaged by Winthrop Ames for June Madness.

Josephine Poor brought suit in this city on Aug. 29 against Mrs. Maria Regel, claiming \$50,000 damages for slander.

The approaching wedding of Antonio Scotti and Charlotte Ives was announced recently by both parties in London. Miss Ives verified the statement upon arriving in New York to rehearse for "Passers-By."

Tang Young-Lee, nephew of Tang Shu-Yi, first Premier of the Chinese Republic, is to assist Hugh Ford, of the Liebler Company, in staging "The Daughter of Heaven." The gentleman is at Columbia University.

Students in Munich became so interested over the production of Fanny's First Play that they have announced a debate on the play. But they don't tell the subject. It must be something of this nature: Resolved, That the metropolitan critics know nothing about plays.

Mary E. Barker, many years with Mrs. Flake, who is recovering from a delicate operation at St. Vincent's Hospital, this city, will be glad to see any of her friends who care to call.

Dixon Van Valkenberg, business-manager of John W. Vogel's Minstrels, has an article in the September "Physical Culture Magazine" about United States Senator Tillman.

Winifred Florence has been engaged by Werba and Luescher for "The Rose Maid."

A one-act comedy, "The Lost Sheep," by Charles Hannan, will be presented in November by Tom Terriss, who will import a Scottish cast.

The cast for "The Affairs of Anatol," which will open the Little Theatre in October, has been completed, including John Barrymore, Oswald York, Marguerite Clark, Doris Keane, Gail Kane, Isabelle Lee, and Katherine Emmet.

Walter Damrosch has engaged Frank Pollock, who has been singing at Hammerstein's London Opera House, for the tenor lead in "The Dove of Peace," which opens at the Lyric Theatre on Oct. 14.

HARRY ZIEROW'S LONG WALK.

Harry H. Zierow, actor-playwright, is walking from Mohawk, N. Y., to San Francisco, via Utica, Scranton, Harrisburg, Washington, Richmond, Charleston, Bates Rouge, Galveston, San Antonio, El Paso, Phoenix and Los Angeles, and expects to return via Salt Lake City, Pueblo, Denver, Kansas City, Chicago, Cleveland, and Buffalo. He hopes to complete the trip about July 4. Mr. Zierow is traveling thus in order to get original ideas for plays of the West as it is to-day. He is the author of "Gambling for Liberty," in the Wilderness, Across the State Line, Near My Old Homestead, Naughty Juanita, The Dante of the West, and The Zero Mark.

RECORD OF DEATHS.

LOUIS COHEN, known professionally as Lew Davenport, one of the Davenport Brothers, acrobats, died at his home in this city on Sept. 10, of paralysis. A widow and a son survive.

MARIA DE COCKERILL MITCHELL, known in grand opera as Madame Salvotti, died at her home, Brooklyn, N. Y., on Sept. 10, aged sixty-nine years. For fifteen years she had sung in church choirs and concerts.

MAY FORD died in this city on Sept. 10, aged fifty-two years. The funeral was conducted by the Actors' Fund.

MARIA LA SALLE-RABINOFF died in a London, Eng., hospital on Sept. 10, after an operation. Born in Beatrice, Neb., in 1866, she early made a reputation as a choir singer in Chicago and a fund was raised to send her to Europe for a musical education. In Italy she met Max Rabinoff, who became her husband and manager. The remains will be interred in her home town.

Mrs. KATHERINE LEDIG BRADY, mother-in-law of John Barrymore, died at her home in Flushing, N. Y., on Sept. 8, aged seventy-one years. She was the widow of the late Justice John R. Brady, of the Supreme Court.

Mrs. MARY KELLY, mother of Hattie L. Richmond, died on Aug. 30, at Charlestown, Mass., at the age of eighty-seven.

BRUNHARD ZIEHR, regarded by musicians as a leading authority on musical theory, died on Sept. 8 at his home in Chicago.

CLAUDIUS MEYER, once a popular player at the German theaters in New York, died recently in Berlin, Germany, aged seventy-two years.

CARRIE MEYERS, remembered for her work in "The Black Crook" and other spectacles, died last week in Chicago of morphine poisoning.

WILLIAM CUTTY, father and instructor of the Six Musical Cuttys, died at his home in Baltimore, Md., on Sept. 4.

HORACE W. RAYNOR, prominent in Montreal as a musical director, died at his home in Duluth, Minn., on Sept. 1.

ARMANDO C. BARILLI, nephew of Adeline Patti and himself a noted baritone, died at the Philadelphia, Pa., Hospital on Sept. 4 of tuberculosis of the throat.

WILLIAM T. EVANS, long known with the Barnum and Bailey Shows as "the Wild Man of Borneo," died at Joplin, Mo., on Sept. 3, aged fifty-five years. He was seven feet in height and weighed 400 pounds.

Mrs. THOMAS W. ROBERTSON, widow of the dramatist and sister-in-law of Mrs. Kendal, died in London, Eng., on Sept. 3.

SAMUEL COLERIDGE-TAYLOR, the eminent negro composer, died in London, Eng., on Sept. 1, aged thirty-seven years. His "Hiawatha Trilogy" had placed him among the foremost modern composers.

Mrs. FRANCES LOUISA EDNEY, mother of Florence Edney, died at the Brooklyn Hospital on Sept. 4, after a short illness. She was seventy-two years old and had been in this country ten years, coming from England with her daughter and accompanying her in her engagements. Mrs. Edney had many friends in the profession.

Mrs. LEONORA ALLEN, sister of Christine Hill, died of consumption, on Aug. 27, at Los Angeles, Cal., and the remains were buried in the Odd Fellows' Cemetery, Los Angeles. Mrs. Allen was at one time associated with T. D. Frawley.

Mrs. ETNA DURYEA JOHNSON, the white wife of Jack Johnson, champion heavyweight pugilist, committed suicide in Chicago by shooting herself on Sept. 11. As Etta Terry she had been a social favorite at Hempstead, N. Y., where she was born, and her first husband, Clarence Duryea, was a choir singer at Garden City, N. Y. Divorcing him, she married the negro prizefighter, who has appeared on the stage at the head of his own vaudeville company.

W. F. WALLACE, long prominent in the circus business, died at Hot Springs, Ark., on Sept. 13, of heart disease.

BARNETT N. ELLMORE, a veteran theatrical manager and for twenty-five years New York representative of the Globe Ticket Company, died at his home in this city on Sept. 15, aged eighty-three years. Born in London, he came to this country in early life, and at one time managed Joseph Jefferson. He retired from business four years ago. A son and three daughters survive.

JOSEPH MANN died at the Holy Family Hospital, Brooklyn, N. Y., on Sept. 13, aged seventy-six years. He had been door-keeper for Mrs. F. B. Conway at the old Park Theatre, Brooklyn, where he was later employed by Colonel Sinn, with whom he went to the Montank Theatre. At the time of his death he was head doorman at the Brooklyn Academy of Music. Three sons and two daughters survive.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

HARRINGTON REYNOLDS IN "THE ANGELUS."

A. G. Delamater Scores Another Dramatic Success with New Three-Act Play.

The Angelus, a new play in three acts by Neil Twomey, founded upon Jean Francois Millet's famous painting, "The Angelus," in which A. G. Delamater is presenting the talented star Harrington Reynolds, seems to be another of the unqualified successes of which the new season boasts. The Angelus will be a most profitable production if it continues to draw the audiences that it has attracted since it received its first presentation in Washington, D. C., during the week of Sept. 6, where it was enthusiastically received by the press and the public.

In reviewing the performance the Washington, D. C. Herald, under date of Sept. 10, says: "Not since the days of Daniel Sully in The Parish Priest has a drama of such sublime innocence and refreshing pathos as The Angelus been seen on the American stage. Judging from the performance of last night it is destined to last for many years. Harrington Reynolds's Father O'Brien is all that one can picture of a jovial, good-natured priest; and while his impersonation had an added appeal to those in the audience of the Catholic faith, to others of any other religious denomination it was refreshing, entertaining and a source of pleasure. He plays the part with an ease and grace that deserves more than passing notice, and that his efforts were appreciated was attested by the hearty applause from the audience. Mr. Reynolds is supported by an excellent company, and the performance is mounted on a lavish scale, both as to scenic and electric effects, that leaves nothing to be wished."

The Washington Star of the same date states: "That the play is clean and wholesome and admirably presented; that Mr. Reynolds presents a wonderfully attractive impersonation; that the supporting cast is a capable one; and that the tableau of Millet's 'Angelus' at the close of the play is a beautiful feature."

Following a successful week in Washington the play was presented in Richmond, Va., where it was received by large audiences and met with the unanimous approval of the newspapers in that city. The Richmond Virginian of Sept. 17 says "The Angelus Wins Approval" in one of its headlines, and goes on to state that the play stands out in pleasant relief from the average drama of the day, and that it is as refreshing as a breath of new-mown hay; that Mr. Reynolds's work as the rotund priest is clean-cut, conscientious and re-

freshing; and the play is adequately mounted and that the stage picture which furnishes the climax is magnificent. The Richmond Times-Dispatch of the same date states that "The Angelus is good enough to see several times and then once more." The Evening Journal, of the same city, says: "There is action from the first word, and the development of the theme is steady and moves unflinchingly to the final climax at the end of the play."

Mr. Delamater plans to give the play a Chicago run in the near future. The attraction will be seen in the three-night and week stands before its Chicago opening. The roster of the company includes, in the support of Harrington Reynolds, Edwin Redding, Frank E. Elliot, Fred Bradbury, Charles Hillman, Maude Truax, Margaret Maeder, Elsie Sothorn, and Harry Barker. During the coming week the attraction will play a week of important one-night stands, including Scranton and Wilkes-Barre, Pa.

NANCE O'NEIL AS THAIS.

Boston, Mass. (Special).—John Craig announces that arrangements have been completed whereby Wilson Melrose, formerly leading man of the Boston Theater Stock company, will be added to the company at the Castle Square. This does not mean that Mr. Craig will not continue to act at the head of his own company. He will share the leading roles with Mr. Melrose. The Aviator, to be put on at the Castle Square on Oct. 7, will be the first bill in which Mr. Melrose is to make his appearance. The play this week is Leo Ditrichstein's farce, is Matrimony a Failure?

Edward Sheldon is to be one of the judges of this year's Harvard prize play contest, which is conducted among Harvard and Radcliffe students each year by Mr. Craig, the winning of the prize involving the production of the play at the Castle Square. For the last two years the prize has been won by Radcliffe girls with somber plays. Mr. Craig is this year hoping for a comedy by a Harvard man.

Nance O'Neil has been engaged as a member of the St. James Theatre Stock company. When Thais, which had already run two weeks, began its third week last Monday, Miss O'Neil assumed the name part, which had previously been done by Katherine Grey. It is Miss O'Neil's first venture with the part. As the company already includes, besides Miss Grey, Robert T. Haines, Theodore Friebus, and Dudley Hawley, Mr. Gulesian's forces will now be of very exceptional strength. Owing to Miss O'Neil's advent, the production of The Dawn of a To-morrow is indefinitely postponed.

Margaret Wycherly, an actress remembered in Boston for her engagement at the Castle Square with Charles Miller's company some years ago, will return to the stage in a play by her husband, Bayard Veiller, the author of Within the Law.

Leslie Palmer, an excellent actor and a member of the John Craig company, will join Forbes Robertson's company when the next American tour is begun.

FORREST ISARD.

SALT LAKE CITY ATTRACTIONS.

SALT LAKE CITY (Special).—At the Salt Theater large audiences greeted Officer 666 three nights and matinee Sept. 12-14. Honors were evenly divided among the excellent company, consisting of John Arthur, Joseph Allen, Edmund Pollock, Clarence Oliver, Iona Bright, Edna Hibbard, Charlotte Lambert, George Howell, Ralph Dean, James W. Brady, and Frank McGlynn. The play was reminiscent of the palm days of farce-comedy. The Round-Up Sept. 24-28.

At the Orpheum, week of Sept. 15, Bertha Kalich appeared in A Light from St. Agnes. John Harrington gave her good support as Michel, as did John Booth. Carl McCullough made a decided hit in his footlight impressions, his Eddie Fox business being especially funny. Others making a good bill were the High Life Trio, Helen Hartley and Lydia White, Bob and May Kemp, Pauline Moran, Lydia Nelson's English Specialty dancers.

At the Colonial, week of Sept. 8, Willard Mack and Marjorie Rameau appeared in The Easiest Way to good business. E. Forrest Taylor shared honors as the young newspaper reporter. Week of Sept. 15, Northern Lights. C. E. JOHNSON.

CURRENT AMUSEMENTS

Week ending Sept. 23.

ACADEMY OF MUSIC—The Girl from Brighton—4th week—33 to 42 times.
ALHAMBRA—Vaudeville.
BELASCO—The Concert—319 times, plus 9 to 10 times.
BROADWAY—Hanky-Panky—8th week—39 to 46 times.
BRONX—Vaudeville.
CASINO—The Merry Countess—6th week—40 to 47 times.
COLONIAL—Vaudeville.
COLUMBIA—World of Pleasure Burlesquers.
COMEDY—Fanny's First Play—2d week—9 to 16 times.
CRITERION—Richard Carly and Hattie Williams in The Girl from Montmartre—5th week—51 to 58 times.
DALY'S—Closed Sept. 21.
ELTINGE—Within the Law—3d week—14 to 31 times.
EMPIRE—John Drew in The Perplexed Husband—4th week—23 to 30 times.
FORTY-EIGHTH STREET—Little Miss Brown—5th week—31 to 38 times.
FULTON—Commencing Sept. 25—June Madness, Gaiety—Officer 666—187 times, plus 50 to 57 times.
GARRICK—John Mason in The Attack—2d week—5 to 12 times.
GEO. M. COHAN'S—George M. Cohan in Broadway Jones—1st week—1 to 5 times.
GERMAN—Commencing Sept. 25—Hero and Leander—3 times; The Fires of St. John—1 time.
GLOBE—Commencing Sept. 28—The Charity Girl.
GRAND OPERA HOUSE—The Talker—144 times, plus 3 times.
HARLEM OPERA HOUSE—Stock co. in Alisa Jimmy Valentine—356 times, plus 12 times.
HARRIS—Commencing Sept. 28—Arnold Daly in Steve.
HIPPODROME—Under Many Flags—4th week—35 to 49 times.
HUDSON—Tim Murphy in Honest Jim Blunt—2d week—9 to 16 times.
HURD AND SEAMON'S—Dreamland Burlesquers.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Robin Hood—64 times, plus 7th week—50 to 57 times.
LIBERTY—Milestones—2d week—8 to 15 times.
LYCEUM—Billie Burke in The Mind-the-Paint Girl—3d week—17 to 24 times.
LYRIC—The Ne'er Do Well—4th week—25 to 32 times.
MANHATTAN OPERA HOUSE—Stock co. in A Man's World—92 times, plus 10 times.
MAXINE ELLIOTT—Ready Money—6th week—42 to 49 times.
METROPOLIS—Cecil Spooner Stock co. in Sold for Money—10 times.
MINER'S BOWERY—Girls from Jorland.
MINER'S BRONX—Pacemakers Burlesquers.
MINER'S EIGHTH AVENUE—Merry Maidens Burlesquers.
MURRAY HILL—Golden Creek Burlesquers.
NEW AMSTERDAM—The Count of Luxembourg—2d week—9 to 16 times.
OLYMPIA—The Winning Widows.
PARK—Clifton Crawford in My Best Girl—3d week—13 to 20 times.
PLAYHOUSE—Bought and Paid For—53d week—447 to 454 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The Chorus Lady—400 times, plus 10 times.
REPUBLIC—The Governor's Lady—3d week—18 to 23 times.
THIRTY-NINTH ST.—The Master of the House—6th week—38 to 46 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—287 times, plus 27 to 34 times.
WEBER'S—Commencing Sept. 26—A Scrape o' the Pen.
WEST END—Corse Payton Stock co. in The Charity Ball—12 times.
WINTER GARDEN—The Passing Show of 1912—10th week.
ZIEGFELD MOULIN ROUGE—Closed Sept. 7.

BRADY TO PLAY SUNDAYS.

William A. Brady believes that he has evolved a scheme whereby to evade the law forbidding Sunday evening performances and has announced that on and after Nov. 10 such performances will be given at the Playhouse, the first to be a triple bill, showing Fancy Free, by Stanley Houghton; A Marriage Has Been Arranged, by Alfred Sutro, and Le Grand Mort, from the Paris Theater Guignol. No tickets are to be sold on these occasions, admission being restricted to subscribing members of "the Playhouse Social Club." The initiation fee for members will be \$10 for the orchestra floor, \$7.50 and \$5 for the balcony, and \$2 for the second balcony. Subscription prices will range from 50 cents to \$2. Mr. Brady expects that future first performances will be given for this club before the general public has opportunity to see the plays.

CAWTHORNE LEAVES DILLINGHAM PLAY

After rehearsals for The Lady of the Shalott had begun Joseph Cawthorne retired from the cast, of which he was to have been one of the four stars. It is said that the parting from Charles B. Dillingham is friendly. Mr. Cawthorne's reason being that he found the part uncongenial. Elsie Janis and Montgomery and Stone, with other members of the cast, continue rehearsals. Reports from these secret sessions say that Montgomery will be a Pumpkin Man and Stone a Straw Man in the extravaganza.

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Written for Vaudeville by a man who knows. Every Sketch has had a successful hearing before a critical audience

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Entirely New Spectacle

48th St. THEATER, East of B'way. Evgs., 8:15. Mats., Thurs. & Sat., 2:15. Phone 178 Bryant.

LITTLE MISS BROWN

By Philip Bartholomew, author of "Over Night."

WILLIAM A. PLAYHOUSE 48th St. E. BRADY'S. Tel., 9628 Bryant, Evenings, 8:10 sharp.

Matinees, Wednesday and Saturday, 2:10

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The Passing Show of 1912

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Casino B'way and 30th St. Phone 3846 Greeley. Evgs. 8:10. Mats. Wed. and Saturday.

The Merry Countess

Lyric THEATER, 42nd St., West of B'way. Telephone 5216 Bryant. Evgs. at 8:15

Matinees Wednesday and Saturdays at 2:15

The Ne'er-Do-Well

CHARLES KLEIN'S Dramatization of REX BEACH'S Novel.

Maxine Elliott's Theater, B'way and 6th Ave. Phone 4085 Bryant. Evgs. 8:30. Mats. Wed. and Sat., 2:30.

H. H. FRAZER announces

JAMES MONTGOMERY'S New Comedy

READY MONEY

39th Street Theater, 39th St., n'r B'way. Phone 413 Bryant. Evgs. 8:15. Mats. Wed. and Sat., 2:15

The Master of the House

WILLIAM COLLIER'S Comedy 41st, East of B'way. Phone 5104 Bryant. Evgs. 8:15. Mats. Thurs. and Sat. 2:15.

Granville Barker's London Company in

FANNY'S FIRST PLAY

WALLACK'S Broadway and 30th St. Evenings at 8:25.

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LAST WEEK GEORGE ARLISS

(The Lichner Co. Managers) in Louis N. Parker's Play, DISRAELI

MONDAY, Mr. TIM MURPHY

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HARRINGTON REYNOLDS

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EMPIRE Broadway and 40th Street.
Evenings at 8:15.
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In Alfred Suto's New Comedy
The Perplexed Husband

LYCEUM 45th Street, near B'dway.
Evenings at 8:15. Mats.
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MISS BILLIE BURKE
In ARTHUR PINERO'S 4-Act Comedy,
The Mind-the-Paint Girl

GARRICK 35th St., near Broadway.
Evenings, 8:15. Mats.
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JOHN MASON
In Henry Bernstein's 4-Act Drama
THE ATTACK
By the Author of "THE THIEF."

CRITERION Broadway and 44th Street
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CHARLES FROHMAN, Manager
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RICHARD CARLE AND 70 FUN-MAKERS
HATTIE WILLIAMS AND BEAUTY CHORUS
In the FARCE with MUSIC,
The Girl From Montmartre
Oct. 1—A. H. Woods announces
TANTALIZING TOMMY

GAIETY B'way, 40th St. Eves. 8:15.
Matinees Wed. & Sat. at 2:30.
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Officer 666
Flies the Pennant of Success
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The de Koven Opera Co.
(Daniel V. Arthur, Manager)
presents
THE NATION'S LIGHT OPERA
ROBIN HOOD
Sept. 30—Klaw & Erlanger present
OH! OH! DELPHINE

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A Musical Romance by
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NOTABLE CAST OF 100

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Klaw & Erlanger, Managers
Klaw & Erlanger will Present

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The Greatest Comedy Success of the last
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Playing to Crowded Houses at the Royalty
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In the New Musical Play,
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By Channing Pollock and Renold Wolf. Music
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HUDSON West 44th St. Eves. at 8:15.
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An Extravagant Comedy by Wm. Boden.
Big Cast of Comedy Players, including
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WITHIN THE LAW
The American Play Co. Announces
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By BAYARD VEILLER

NEW PLAYS IN PHILADELPHIA

Fritzi Scheff in "The Love Wager"—"Hawthorne, U. S. A.,"
Scores Emphatically—"Oh! Oh! Delphine" Very
Popular—The Grand Opera Outlook.

PHILADELPHIA, Pa. (Special).—With the opening of the Lyric and Chestnut Street opera houses this week all of the downtown theaters, with the exception of the Walnut, have commenced their Fall season. There were four changes of bill this week as a result. At the Broad Theatrical closed its local engagement, which was moderately successful for so early in the season, and was succeeded by Louis Mann in "Elevating a Husband." Both Louis Mann and his wife, Clara Lipman, who wrote this play, are extremely well liked in the Quaker City.

To open the season at the Lyric Manager Leonard Blumberg presented Annette Kellermann in "Udine." It consists of a large number of tableaux and a diving scene. Miss Kellermann is supported by a company of well-known players. Robert B. Mantell has opened his annual engagement in this city in Shakespearean plays much earlier than usual, and this week began a two weeks' stay at the Adelphi, where "The Point of View" closed a very satisfying engagement of two weeks.

To inaugurate the season at the Chestnut Street Opera House Fritzi Scheff opened in Joseph M. Gaiter's production of "The Love Wager." Miss Scheff is an enchanting as ever, and in her latest vehicle is surrounded by a cast of pretty young women as well as several good comedians.

Cohan and Harris have scored emphatically with "Hawthorne, U. S. A.," in which Douglas Fairbanks is now starring. This play began a two weeks' engagement last week at the Garrick. Oh! Oh! Delphine is drawing the crowds at the Forrest and is undoubtedly the most popular attraction in town at the present time. Its engagement closes this week.

The Arch Street Theater and Hart's, in Kensington, have found the new wheel for popular attractions a successful venture, and the crowds that nightly attend these two playhouses assure its financial success. Last week at the Arch The Parisian Model was the attraction and at Hart's The Melting Pot was played.

An old-time favorite, in fact probably

the best known melodrama acted to-day, Ten Nights in a Barroom, was produced last week at the National. It was well performed, with Marus Hoefs and Adelaide Dalton in the principal roles.

"Don," the talking dog; Agnes Scott and Henry Keane in their delightful little sketch called Drifting, Stella Mayhew and Billy Taylor, the Five Bullies, and James H. Cullen are a few of the many good acts seen last week at Keith's. Others on the bill include Shreck and Percival, tumbler; Maye and Addis, songs and comedy; Max Hart, with the "Six Steppers," who dance and sing, and the Riata, acrobats.

In discussing grand opera for the coming season, Bernard Ulrich, business-manager of the Philadelphia-Chicago Grand Opera company, said:

"Our subscription sale is now far ahead of all previous records for this time of year. All the boxes, downstairs and up, have long since been taken, and the demand for orchestra and balcony seats is increasing daily. The company will unquestionably be the finest Mr. Dippel has ever brought here. In addition to Mr. Hutto such new singers will be heard as Giordani, the new lyric tenor, who will appear with Tetrazzini; Iolito Callejo, a tenor from Patras, Greece; Anestito Rossi, the basso; Ciaccona, the Swedish contralto; Helen Stanley and Edith Dranch, young Americans, and Cecilia Gagliardi, the distinguished Italian dramatic soprano.

Giovanni Zenatello, the Italian tenor, who won so much popularity under the Hammerstein's administration, will return as a regular member of the organization, and, of course, Garden, Tetrazzini, Rosand, White, Tejeto, and Sammarco will be back again."

The opening bill, Oct. 31, will be Alda, with Gagliardi, Zenatello, and Sammarco in the cast. Cleofonte Campanini will direct the performance. Titta Hutto will make his debut in the United States early in the season in Ambroise Thomas's Hamlet. Mary Garden and Luisa Tetrazzini will come later in the year.

J. SOLIS-CORRE, JR.

BELASCO Theatre, W. 44th St.
Mats. Thurs. and Sat.
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DAVID BELASCO Presents
Herman Suter's Comedy
THE CONCERT
With LEO DITRICHSTEIN
Tuesday, Oct. 1—Positively limited season.
FRANCES STARR
In a new play by Edward Lasker.
THE CASE OF BECKY

REPUBLIC THEATRE, W. 42d St.
Evenings at 8:15.
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DAVID BELASCO, Sub Manager
William Elliott and David Belasco present
THE GOVERNOR'S LADY
A play in Three Acts and an Epilogue in "Childs,"
by ALICE BRADLEY.
Special Belasco Cast, including
Emma Carrigan, Emma Dunn, Robert
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Verna Maxwell, Conner, 24 others.

Address P. O. Box 255, Harwichport, Mass.
Juvenile man for stock, must have good wardrobe. Sharkey Theater Company, Orpheum Theater, Watertown, N. Y.
Good juvenile man for tabloid stock, must be capable of playing comedy and have good specialties, others with specialties write quick. Manager Tabloid Stock Company, Pontine Opera House, Pontiac, Mich.
Joint engagement, electrician and wardrobe woman, five years one New York manager, three years Chicago firm. Nothing too heavy. DRAMATIC MIRROR.
Heavy man, must be tall, with experience, ability and wardrobe. Lorne Elwyn, Farmington, N. H.
People in all lines, leading man and woman, two young general business women, comedian with specialties, heavy man, two general business men, soubrette with specialties. Wood-Hay Stock Company, Brownwood, Texas.
People in all lines, heavy man, comedian, young character woman that can do heavies. Horne Stock Company, Park Opera House, Erie, Pa.
Man for juveniles, man for characters, man for general business, woman for general business. Clara Turner. Address W. F. Barry, Neff Hotel, Sunbury, Pa.
For permanent stock and repertoire, people in all lines. Good general business man and woman. King Dramatic Company, Address Cliff Swan, 6718 Michigan Avenue, St. Louis, Mo.

Soubrette and ingenue, general business man, property man to play parts, comic artist, other useful people write. Oscar Cook, Galesburg, Ill.

For permanent stock, people in all lines. Geo. L. Graves, Bijou Theater, Perth Amboy, N. J.

People in all lines for Murphy's Comedians (under canvas). Manager, Murphy's Comedians, Covington, Tenn.

Heavy man and general business woman, specialty team that can do singles and doubles. B. J. Birthen, Alderson, Laurel, Miss.

Character man, two general business men, character woman, heavy woman, soubrette with specialties. Gordon Hays Stock Company, Danversville, La.

General business man, one with specialty preferred. Lea LaPorte Co. Address Jim McNamee, Attica, Ohio.

Repertoire people in all lines. Jordan Dramatic Company, Gen. Del., Lorain, Ohio.

At Liberty—Miscellaneous.
Experienced vaudeville and M. F. specialist. Best references. Maud E. Moore, Fallburg, Pa.

Planner, vaudeville and dramatic experience. Walter Bidwell, General Delivery, Danvers, O.

Violinist and pianist, vaudeville experience, member of A. F. of M. A. Charles, General Delivery, Regina, Can.

Comedy Trio, Dutch comedian and producer, soubrette and character comedian. Comedy Trio, American Hotel, Columbus, O.

Harriet, A. F. of M. Address Harriet, 316 Milwaukee Street, Milwaukee, Wis.

Experienced cornet player. Lloyd Mosey, General Delivery, Rockford, Ill.

Agent, manager, treasurer. Walter Robinson, 3104 Gilbert Avenue, Cincinnati, O.

Chorineet. Ed. Stodill, 3700 Quincy Avenue, Cleveland, O.

Pianist. E. F. Gronemeyer, General Delivery, Erie, Pa.

Wanted—Miscellaneous.
Novelty people, single or double. B. B. Waring, Duncombe, Iowa.

For lease, theater in Philadelphia, seating capacity 1500, first-class condition, apply by letter only. Albert Singer, 510 Kelly Street, Bronx, N. Y.

Fully organized melodramatic stock company for permanent stock. Two bills a week. Address Thos. J. Hayden, Star Theater, Scranton, Pa.

Tenor or baritone. Address Manager Empress Theater, Brainerd, Minn.

Violinist and harpist. Fred Locher, Grand and Oliver, St. Louis, Mo.

First class lady violinist. Address Miss Rose Scanlan, Lone Rock, Wis.

Trap drummer. Elite Theater, Kalamazoo, Mich.

Attractions wanted, for new \$40,000 Theater, capacity 850. F. A. Heath, Pineville, Ky.

First class specialty team, with strong line of specialties to double general business parts. Harvey D. Orr, Galeana, Ill.

Theater for permanent stock, two bills a week. Address Select Stock, room 305 Ashland Building, Chicago, Ill.

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

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Helen Fredwin, ingenues and child characters, wardrobe, experience, ability. Stock or one piece. Reliable companies only. 55 Portland Street, Portland, Maine.

Tabloid vaudeville stock, organized company. Up in forty A. 1. condensed versions and playlets. Four people. Chicago twice weekly. Perown Amusement Co. Portland, Maine.

Lyndselgh Brian, villains or general business, best role, "Simon Legree." Ohio Valley preferred. Will double in brass.

Prudence Brian, soubrette or ingenue leads. Clever as "Topsy." Good singing voice. Ohio Valley preferred. Lyndselgh Brian, Gen. Del., Hucyrus, O.

Electrician and wife, small parts. Reliable reference, best New York managers, joint engagement only. O. H. W., 35 West Thirty-eighth Street, N. Y.

Experienced reader for entertaining company. Address Claire G. Kennedy, 23 Lanser Street, W. Roxbury, Mass.

Jack F. Goodwin, leads, experience, ability, appearance. Address Gen. Del. Parkersburg, W. Va.

The Callahans, Frank, gen. bus. heavies, director. May, juveniles, soubrette and gen. bus. Frank Callahan, 87 N. Second Street, Ironton, O.

For heavies, experience, wardrobe, age 22, reliable managers only. Jos. Toniutti, 1833 South Fourteenth Street, Sheboygan, Wis.

Agent. J. A. Williams, Unity Hotel, 832 Washington Street, Gary, Ind.

Wanted—Dramatic.

Actor-manager for small, established dramatic company, half interest, lady star.



STOCK COMPANY NEWS



KATE WOOD FISKE

Character Woman at the Gotham Theatre, Brooklyn

Kate Woods Fiske, one of the most successful character actresses in stock, is featured this week at B. F. Keith's Gotham Theatre in the title role of Mother, the part created by Emma Dunn in the Broadway production of Jules Eckert Goodman's drama. Some of Miss Fiske's best efforts were witnessed when she portrayed the title role in Mrs. Wiggs of the Cabbage Patch, and Odette, in The Lily. Miss Fiske is now in her fourth season at the Gotham and has proven herself to be one of the most popular members of that company. Previous to her engagement at the latter playhouse she played for six seasons with the Thanhouse Players of Milwaukee. She was a member of Pauline H. Boyle's Players at Nashville and was seen for several seasons with the Ferris Stock Company in Minneapolis.

BROOKLYN STOCK PERFORMANCES.

BROOKLYN, N. Y. (Special).—Members of the Greenpoint Theater Stock company delighted the patrons of that theater with one of the best stock productions of The Thief seen in Brooklyn. Adra Alsine and Robert Gieckler gave impressive performances in the leading roles, while Gilberta Faust and William Macauley did justice to their assignments. Jerome Storm gave a very capable interpretation of Jack Boach and Harry McKee was seen in the part of Raymond Legardes. This week, A Woman's Way.

M. J. Briggs took advantage of the opportunity afforded him in last week's production of Mother at the Crescent Theater by giving a masterly performance of William Howard Wetherill. Kate Blanche in the title-role was very pleasing, but her voice failed at times. Mabel Montgomery and George Allison made the best of minor roles, while Charles Schofield, William Everts, Isadore Martin, and Gertrude Rivers were seen to advantage. This week, The Nigger.

Alfred Swenson created a very favorable impression with the patrons of the Gotham Theater as Brewster in The Third Degree. Mae Desmond was acceptable as Mrs. Howard Jeffries, Jr., while Frank Fielder did justice to the victim of the third degree. Frank Beamish gave a very clever impersonation of Captain Clinton. Raymond Capp, Lorle Palmer and the others in the cast were pleasing. James Kyrie MacCurdy's portrayal of Jeffries, Sr., was up to the standard. This week, Mother.

Members of the Lyceum Stock company were seen to advantage in a production of In the Bishop's Carriage. Pearl Gray was seen in the part of Nance Olden and the other members of the company were well cast. J. LEROY DAUG.

STOCK COMPANIES IN NEW YORK CITY.

Cecil Spooner and her own stock company at the Metropolitan Theater last week put on The Girl of the Golden West. Miss Spooner herself appearing as the girl. She has given us very many charming impersonations, but none more delightful than this. Her support, too, was thoroughly adequate, including Rowden Hall, Phillip Leigh, Hal Clarendon, Frederick Clayton, James J. Flanagan, Darrel Vinton, J. W. Catterlin, Emmett O'Reilly, Albert Gardner, Bob Smith, Howard Lang, James Frawley, A. O. Huhn, Mike McMahon, Harry Mason, William Southerton, Clarence Mack, Louis Martell, Harry Carlin, and Retta Villers. This week the bill is Sold for Money, a play by Miss Spooner.

A Woman's Way was creditably done last week at Keith's Harlem Opera House by the stock company. In the cast were George Soule Spencer, Messrs. Milia, Bonney, Belmont, Randall, Harcourt, Godfrey, Misses Howard, Gray, Patton, Knott, Everett, and Pickard. This week, Alias Jimmy Valentine.

Corse Payton's Stock company at the West End Theater presented The Heart of Maryland last week and the old melodrama seemed to appeal to the public. Eda von Luke played Mrs. Carter's original role with exquisite taste and enlivened it with her own sweet personality. The others in the cast, all giving excellent performances, were T. C. Hamilton, Frank Munnell, Eugene Fraser, Joseph Selman, William Fredrick, William Howett, William A. Mortimer, H. Bagnell, Harry Mack, E. Long, Charles Lee, J. H. Brown, E. J. Jones, Master Edwards, Charlotte Wade, Daniel, Edna Earl Andrews, and Pauline Seymour. This week, The Charity Ball.

At the Prospect Theater last week the stock company gave a fine performance of The Witching Hour, Paul McAllister, Cecil Owen, Irene Thomas, and Lillian Niederauer especially scoring, and they being capably supported by Brandon Evans, Harmon MacGregor, John J. Owens, Elbert Benson, Charles Clark, and Helene Hamilton. This week, The Chorus Lady.

LUM TO STAR IN "FLAMES."

Charles N. Lum, who has been spending the summer at his home in Columbus, O., is leaving for Los Angeles, Cal., where he is to appear in the stellar role and assist to stage his dramatization of Robert Hitchens's famous novel, "Flames," when it is produced by one of the big stock companies there. If it meets with success in Los Angeles a company will be formed and he will tour the Coast with it.

THEATER FOR PAYTON STOCK.

Contracts were signed last week, whereby Levi Weingarten, President of the Weingarten Realty Company has agreed to lease to the Corse Payton Stock company a theater which is to be built on the site which was acquired from the City of Newark some time ago, located on the southwest corner of Bradford Place and Halsey Street, Newark. The location is near Broad and Market streets and is considered desirable for an improvement of this character. The house will have a seating capacity of over 2,000.

"THE LOTUS LANTERN."

The Lotus Lantern, a new Japanese play by Martin Sabane, was produced for the first time by Keith's Stock company in Toledo, O., Sept. 9. The author, Fay Bainter, and other members of the company were given a cordial reception by a friendly audience. One of the most delightful surprises of the occasion was a beautiful overture composed by Wedgewood Nowell. The play was attractively staged by Louis Fett and well acted, but according to report many changes are needed before it can be a popular success.

LYCEUM COMPANY IN ELMIRA

ELMIRA, N. Y. (Special).—The Lyceum Theater Stock company, under the management of Harry Wilgus, opened its season at the Lyceum Theater Sept. 16 in York State Folks to large business. Besides Mr. Wilgus, who will play the leading comedy roles, the company includes Ernestine Morley, Godfrey Matthews, Laurence Dunbar, Eugene LaRue, Helen C. Burk, Frances Williams, Sue Fisher, Tom Whyte, Fred Emerson, George McEntee.

J. MAXWELL BEERS.

COMPANY IS A SUCCESS.

The stock company now playing at the Winnipeg Theater, Winnipeg, Can., is said to be the best permanent organization ever placed in that city. Miss Brandt as Glad did splendid work in The Dawn of a Tomorrow. Mrs. Wiggs of the Cabbage Patch was given a capital production last week.

HORNE STOCK GOES TO ERIE.

The Horne Stock company ended a prosperous summer's run at the Celeron Park Theater, Jamestown, N. Y., Sept. 14, with Our New Minister. The company has opened for the regular season at the Park Opera House, Erie, Pa., where it will remain indefinitely.

NEW BILLS IN JERSEY CITY.

Strong Plays Were Presented to Good Paying Audiences.

JERSEY CITY, N. J. (Special).—The Orpheum Players gave an exceptionally interesting performance of Alias Jimmy Valentine at the Orpheum Theater last week, when audiences of satisfactory numbers expressed approval of this genuinely able company. William J. Kelly was satisfactory as Jimmy, William Riley Hatch made an impressive detective, Pauline Lord again showed herself to be one of the most valuable members of the company, Maud Gilbert supplied an effective performance, and among others who contributed materially to the production were Frankie Fraunholz, Wright Kramer, and Albert Parker. Old Heidelberg Sept. 23-28.

The Academy of Music Stock company appeared in The Convict's Daughter at the Academy of Music Sept. 16-21 to packed houses. The play was well staged and the work of the company was excellent. In the cast were Cameron Clemons, W. F. Wagner, E. D. MacMillan, Herman Pelletier, Paul Scott, James A. Bashell, Charles J. Kelly, Lelia Davenport, Frances Meek, and Beale Sheldon. Billy the Kid Sept. 23-28.

Raymond Whitaker's Stock company commenced season at a new house in West Hoboken (New Amsterdam Theater) Sept. 16, and the business has been very large. This is the first theater to be opened in this section. Alias Jimmy Valentine was put on Sept. 16-18 and it was a very good presentation. Mr. Whitaker as Jimmy was excellent. Good work was done by George Wallace, John Washburns, Herbert Field, Russell Brown, George Earle, Kathleen Carroll, Forest Macauley, Constance Molineaux, Lynde Earle, and Grace Foster. The staging was good. Two Orphans Sept. 19-21.

The Clinton Players packed the Bergen Airdome Sept. 16-21, when Down in Dixie was presented in a complete manner. George Daggett is the competent leading man, and Claudia Lucas and Clara Mathes, E. M. Bostwick, Robert Matthews, and Henry Kolkey render good support. A Noble Outcast was the change of bill Sept. 19-21. W. C. SMITH.

"THE THIRD DEGREE" WELL ACTED.

The Third Degree was cleverly presented by the Payton Stock company at the Orpheum Theater, Newark, N. J. 16-21. Mabel Brownell's portrayal of Annie Jeffries was excellent in its denotation of sincere feeling, and she scored heavily. Clifford Stark as the young husband, Arthur Jarrett as Underwood, Joseph Girard as the lawyer, Brewster, Mr. Holden as the police captain, and Mabel Estelle as Mrs. Howard Jeffries were splendid. A Gentleman of Leisure Sept. 23-28.

One Day, Cecil Spooner's stage version of Elinor Glyn's novel, was presented at Jacob's Theater 18-21. Miss Spooner attended the first performance. The houses were the best so far this season at this theater.

"THE NIGGER" IN PATERSON.

The Opera House Players at Paterson, N. J. offered a capital production of The Nigger 16-21. Charles W. Dingle, in the leading role, gave an excellent performance, while Henrietta Browne and Florence Burroughs furnished particularly able support. Other characters were well handled and the stage settings were excellent. Bonnie Brier Bush 23-28.

FRANK PLAYERS AT TRINIDAD.

The John E. Frank Players, featuring Nellie Watters and John E. Frank, who recently have been playing in Texas, are playing a week's engagement at Trinidad, Colo. From there they will go to Raton, N. M., before visiting Albuquerque, N. M. Jack Dalroy, C. H. Adams, Allen Fisher, John G. Kelly, Harry Lee, Clarence Auskings, Ada Hunter, Ina Fenmore, Mary Barry, and Gladly Love are in the company.

PLAY CONTINUED SECOND WEEK.

Owing to the big demand for seats the Lindsay Morison Stock company at the Auditorium, Lynn, Mass., continued Alias Jimmy Valentine for a second week 9-14. Mortimer Snow gave a fine performance as Jimmy, and was well assisted by Anna Cleveland, who made an attractive Rose Lane. Other hits were made by Edward Mannery, Edna Oliver, Frances Woodbury, John Washburn, and C. Russell Sage.

BIG OPENING WEEK IN PORTLAND.

The popularity of Alice Fleming, who has returned as leading woman of the stock company at the Baker Theater, Portland, Ore., has not diminished. She is supported by a well-balanced company that in The Deserters drew the largest audiences on record for an opening week in the last five years.



ROBERT GIECKLER

Leading Man at the Greenpoint Theater, Brooklyn

STOCK NOTES

The Clara Turner Stock company in Thais played to record-breaking business at Rolling Green Park, Sanbury, Pa. 9-14. The Lion and the Mouse 16-18 was followed by The Blue Mouse 19-21. William Barry, a popular member of the company, who has been seriously ill, has recovered.

The Garside Stock company closed its season at the Grand Theater, Dubuque, Iowa 15 in Just Plain Mary and has opened in Paducah, Ky.

Sarah Truax, off the stage Mrs. Charles Albert, wife of a prominent Spokane lawyer, has gone to San Francisco to play leading parts in a series of stock productions at the Alcazar Theater, under management of Fred Belasco. Miss Truax recently returned from a successful engagement in Pittsburgh. Next season she may star in The Ransom.

Leonora Bradley has scored an emphatic success with the Greenpoint Players, at the Greenpoint Theater, Brooklyn, N. Y., in late New York successes. During the week of Oct. 7 Miss Bradley will be seen in the title-role of Mother.

The Cleveland Leader in an editorial pays the following tribute to May Buckley, leading woman of the Colonial Theater Stock company: "May Buckley very notably has won the affectionate admiration of Cleveland's stock company patrons. Her brilliant capabilities as an actress of unusual versatility and strength and the beauty of her womanly charm have won her a high place in the esteem of the community. In her every role from the shallow, small-souled Spendthrift to the tragic pathos of her Madame X she has struck a note of fidelity and understanding that makes her leaving a real regret to the community."

The German Stock company opened at Pabst Theater, Milwaukee, Wis., Sept. 15, in Old Heidelberg. New scenery and costumes have been provided and the company has been strengthened by four new members.

Mrs. James Gordon scored in the title-role of Mother, given by the stock company at the Opera House in Paterson, N. J., Sept. 9-14. Mrs. Gordon received many flowers, among them a stand of Easter lilies from Henrietta Browne, leading woman of the company.

Carl Sherred, treasurer of the Chicago Stock company recently completed a two-weeks' vacation spent at Meadville, Pa., his former home.

J. Fred Miller has gone to South Bend, Ind., to join the new Huntington Stock company under the direction of Wright Huntington. Mr. Miller will act as manager.

Eugene Ormonds closed his engagement with the Hathaway Stock company, New Bedford, Mass. 21.

The Thief was the excellently rendered bill last week at Foll's Theater, Washington, D. C. A. H. Van Buren as Mr. Voss and Isetta Jewell as the wife gave particularly notable performances. Louise Kent, Graham Velsey, Duncan Penwarden, and Mark Kent were strongly placed in the other important parts. This week Paid in Full replaces The Eastest Way, formerly announced.

Ralph Merchant has been transferred from the Horne Stock at Celeron, N. Y., to the Horne Stock at New Castle, Pa.

lonial style. The interior is in the lighter shades, ivory and mauve tones, with decorations in gold. The stage is large enough to accommodate vaudeville acts and the management soon will include these in the programmes. The seating capacity is 900.

MISSOURI.

KANSAS CITY.—WILLIS WOOD: Louisiana Lou, the big musical comedy that has been playing the entire summer at Chicago, was the offering at the Willis Wood 15-21, playing to big business; Addison Burkhardt, Frederick Donaghy, and Ben M. Jerome, who are responsible for the production, have outdone any of their previous efforts in this line; Samuel Liebert, as Jacob Lidoval, bore the brunt of the work, and was a decided hit; other principals were excellently cast, and the big chorus was a feature not to be overlooked; Cecelia Novasto and Anna Chandler deserve special mention. Paul Hainey's African Hunt 22-28.—SHUBERT: Beauty, Youth and Folly 15-21, did excellent business; Hans Robert and Edwin Modant had the two big parts in the play, and left little to be desired; the feminine roles were limited in scope, but Jessie Glendinning and Virginia Irwin made all that was possible out of their parts, while others of the supporting cast pleased. The Rose of Panama 22-28.—GRAND: The Common Law held the boards 15-21, and played to good business; the presenting co. was capable. The Traveling Salesman 22-28.—AUDITORIUM: The White Squaw was the attraction 15-21, playing to very satisfactory business; Clara Drexler, wood, Max Fisher, and Bruce Marshall were the principals of a co. that pleased immensely; the play was very attractively staged. Tillie's Nightmare 22-28.—GILLISS: J. M. Busby's Negro Minstrel held the boards 15-21, playing to good business; Charles Smith and Billy Wood headed a good sized co.—CENTURY: Watson's Beef Trust opened to two big Sunday audiences 15 and pleased as usual; Billy Watson was much in the limelight, and was well received. Yankee Doodle 22-28.—GAYETY: The Knickerbocker 15-21 played to good business; Roger Imhof scored heavily, while the assisting co. was equally well received. Sam Howe and his Love Makers 22-28.—ORPHEUM: The Elliott Savona were the headliners 15-22, other numbers on a generally entertaining bill found favor.—GARDEN: The usual big twelve-act bill 15-22 drew large audiences.—EMPRESS: Clarence Withur, in a comedy playlet called The New Scholar, headed the programme 15-22; the usual large audiences were highly pleased with the play. D. KNOT CAMPBELL.

ST. LOUIS.—OLYMPIC: Dustin Farnum in The Little Rebel 15-21 scored; Mary Miles Minter as the Little Rebel did well. Louisiana Lou 22-28.—SHUBERT: The Venues opera, The Rose of Panama, 15-21, proved a most worthy attraction; Charles who plays the lead role, did excellent work; others who scored were Evelyn Dunmore as Anna, Lucy Monroe as the stenographer, and Richard Temple as the president. The Blue Bird 22-28.—GARRICK: The Yankee Girl, with Julie King, drew well 15-21.—L. S. J.: Tillie's Nightmare, with Lucile Ward in the part lately played by Marie Dressler, drew well 15-21. Red Head 22-28.—AMERICAN: The Traveling Salesman entertained large audiences 15-21; Shep Camp, as Bob Blake, did well. Thomas R. Shes 22-28.—COLUMBIA: Ethel Barrymore in The Twelve-Pound Look drew capacity houses 15-21; the playlet was excellently rendered; others on the bill were Chris. Richards, Ray H. Boyce, the Langtons, Delmore and Light, the Three Brenns, and Herman's Nelly.—STANDARD: The Queens of the Follies, Bergetts proved a good drawing card 15-21. Billy Watson's Beef Trust 22-28. VIVIAN B. WATKINS.

ST. JOSEPH.—TOOTLE: Bernard Dailley in Dion O' Dare 6-11, an excellent co., and a production of unusual merit; pleased good business. Baby Doll 15-18; featuring Janet Priest, played in big business; specialties by the Hudson Sisters and the Golorini Family were pleasing features. The White Squaw 22-28.—LYCEUM: Olive Vail in Miss Nobody from Starland 14 pleased good business; Jessie Baker and Charles Lemmatt deserve special mention. Beauty, Youth and Folly 15-21 made a big hit. The one-act specialty of Walsh, Lynch and co. was excellent. Louisiana Lou 22-28.—ITEMS: The Pantagues' opened the new season 16 with a big bill of vaudeville.—Harry Beaumont, who was stationed in Denver last year, will manage the theater here this year. The Lyric, the new home of the William Drew Stock co., has been remodeled and will open this month.

NEBRASKA.

OMAHA.—BRANDIS: The Shepherd of the Hills 6-7 played to capacity. The Hawley Stock co. in Mary Jane Pa week of 8 to fair business.—ROYD: The Cow and the Moon 6-7; business light. Within the Law 8-10 made a good impression. Bernard Daily 12-14. Holbrook Blinn 15-18.—ORPHEUM: The Great Lobby, Ferguson and Northland, Eugene Trio, Wilson Brothers, Reumas MacManus's Players, Ed. Wynn, and the Elliott Savona.—GAYETY: Beauty, Youth and Folly opened to two splendid Sunday audiences 8, and made a favorable impression.

LINCOLN.—OLIVER: The Rosary 18. The Romance of the Underworld 19 formally opened the season.—ORPHEUM: Excellent bill 9-14; headlined by Dinkelman's Christmas to big business.—LYRIC: Vaudeville and pictures to capacity houses.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Primrose and Duckatader's Minstrels 11 pleased good business. Goldie Ringhart and co., comedy sketch, in Wrenn, Billy Nickerson, singing and dancing comedian; Mexican Herman and co., novelty illustrations, and good photo plays, delighted good business 12-14. Isabelle Lowe, who deserves mention for excellent work in the part of June, and a capable co., gave their fair business 15-18. In The Trial of the Lonesome Pine 16, deserved capacity.—ORPHEUM: The Marshalls, singers and dancers; Hallen and Fuller co., comedy sketch, and pictures 9-14 pleased usual good business.—LYRIC: Nelson and Storme, operatic duet; Bert Carrin, baritone and soprano; Duhaime and co., balancing act, and pictures pleased good business 9-14.

PORTSMOUTH.—THEATRE: Three Society Girls, musical comedy act; Ellen Richards, queen of the wire; John Collins, memorial ballads and up-to-date pictures 9-11; fine comedienne, Nellie Elliot, singing and dancing comedienne and Julie Radmond and co. in The Girl and the Girl for the balance of week. Primrose and Duckatader's Minstrels 19.

CLAREMONT.—OPERA HOUSE: The Common Law 17 pleased satisfactory attendance.

NEW JERSEY.

NEWARK.—SHUBERT: Opened season 16, presenting Bunty Pulls the Strings with the original New York cast, including Mollie Parsons, Edmund Berceford, Vera Cole, Ethelbert Hale, Sanderson Moffat, Amy Singleton, Margaret Nyblce, J. R. MacGregor, Marjorie Davidson, and Leonard Booker; crowded houses at nearly every performance. James Powers in The Two Little Brides 22.—NEWARK: The Little Rebel was presented 15-21; William Farnum repeated his last season's success as Colonel Morrison, and others in the cast were Jack Harold, Robert Conville, M. A. Kelly, J. P. Hupp, John Sharkey, Frank Nelson, Edward Cann, William Lauer, David Landan, Francis Newell, Boston Worcester, Sam. J. Barton, and Mammie Lincoln. David Warfield in The Return of Peter Grimm 23.—PROCTOR'S: Lewis and Simmons in A Persian Garden headlined bill 15-21; others in the bill were The Girl from Milwaukee, Jossity Brothers, Phila and Plicka, Smith and Gardner, McDevitt, Kelly and Lucy, Felix Adler, and the Avon Comedy Four.—WASHINGTON: Lucile LaVerne was the headliner 16-21 in a well-constructed sketch, called Titi for Titi; others on the programme were the Clippies, Bob Tracey, Silver and DuVall, Usher and Whitcliff.

JERSEY CITY.—MAJESTIC: The Divorce Question 16-21; a strong play; good business. Eugene Blair in Madame X 22-28.—ORPHEUM: The Orpheum Players in Alias Jimmy Valentine 16-21; good satisfaction; fine patronage. Old Heidelberg 22-28.—ACADEMY OF MUSIC: The Academy Stock co. in The Convict's Daughter 16-21 pleased packed houses. Billy the Kid 22-28.—BERGEN AIRDOME: The Clinton Players appeared in Down in Dixie 16-18. A Noble Outcast 19-21; good performances; fine business.—NEW AMSTERDAM: Raymond Whitaker Stock opened season 16; Alias Jimmy Valentine 16-18; Two Orphans 19-21; excellent satisfaction; very good business.

BURLINGTON.—AUDITORIUM: Gus Hill presented Mutt and Jeff to topnotch business 16; excellent performance and cast. The Flying Wilsons and Long and Long, headlined a good vaudeville and picture bill 14; capacity. Vaudeville 21 and 26.—ITEMS: L. V. N. Phillips, a former Burlington boy, who has for several seasons been filling a professional engagement at Wilmington, Del., has signed a two-year contract to appear with Sousa's Band, Francis Marshall, cornetist, and Frank Sylvester, trap drum, both of Philadelphia, have been engaged for the theater orchestra, which continues under the able leadership of John Oakes.

PATERSON.—OPERA HOUSE: The Opera House Players appeared to fine advantage in The Nigger 16-21; large houses.—LYCEUM: A Fool There Was with a capital co. appeared 15-21 to fine houses.—ORPHEUM: Miss New York, Jr., 16-18, and Girls from Jorland 19-21, pleased good audiences.—EMPRESS: The Social Maids 16-18, and The Bon Tons 19-21, save pleasing performances to good houses.—TRENTON.—TRENT: The Girl in the Taxi was presented by a fair co. of good co. of principals, drew large audience. Mutt and Jeff 13, 14, attracted good audiences; the musical numbers by Norma Bell and Harry Hoyle were pleasing features. The Price She Paid, with Edna May Spooner in the leading role 16-18, pleased large audiences. Margaret Anglin in her new play, Egypt, 20. The June Bride, Weber and Fields's newest musical play, opened 21.—EMPRESS: The Columbia Burlesquers, with Charlie Howard, Nellie Floreza, Joe Emerson, Abe Levitt, and Fanny Fadder, drew packed houses. Big Gaiety Girls Show, with Gus Fay, 19-21.

BUFFALO.—STAR: Henry Miller met with remarkable success 9-14 in The Rainbow; big houses. Donald Brian in The Siren 16-21.—TECK: Walker Whiteside in The Typhoon 9-14 created a sensation and was greeted by big audiences. Baby Mine 16-21.—SHEARS: Capacity large audiences. Margaret Anglin in her new play, Egypt, 20. The June Bride, Weber and Fields's newest musical play, opened 21.—EMPRESS: The Columbia Burlesquers, with Charlie Howard, Nellie Floreza, Joe Emerson, Abe Levitt, and Fanny Fadder, drew packed houses. Big Gaiety Girls Show, with Gus Fay, 19-21.

ALBANY.—HARMANUS BLECKER HALL: Aberg Opera co. in The Bohemian Girl, with Blackie Morrison and a good co. of principals, drew large audience. Mutt and Jeff 13, 14, attracted good audiences; the musical numbers by Norma Bell and Harry Hoyle were pleasing features. The Price She Paid, with Edna May Spooner in the leading role 16-18, pleased large audiences. Margaret Anglin in her new play, Egypt, 20. The June Bride, Weber and Fields's newest musical play, opened 21.—EMPRESS: The Columbia Burlesquers, with Charlie Howard, Nellie Floreza, Joe Emerson, Abe Levitt, and Fanny Fadder, drew packed houses. Big Gaiety Girls Show, with Gus Fay, 19-21.

ELMIRA.—LYCEUM: The Price pleased a good house 10; especially good was the work of Edna Marshall, George V. Dill Catherine C. Bennett, and Clarence Bennett. Howe's pictures 11, 12; capacity delighted.—MOZART: Al. Fields and Jack Lewis, Al. Derby Sherman and McNaughton, and Dennett Trio 9-11; large and well-pleased houses.—MAJESTIC: Minstrel Four and Kara Kendall, Jr., 9-11; good; splendid business.—ITEM: George F. Dunbar has been appointed resident manager of the Mozart Theatre by Fisher and Shea, lessees and managers of the house.

OWEGO.—THE RICHARDSON: Motion pictures and five acts of vaudeville acts continue to do a splendid business at this house. School Days 23. Margaret Hillington in Kindling 24.—ITEMS: Manager Bosworth has appointed Roland Wood treasurer of the Richardson.—P. B. Schilling owner and manager of the new picture house on the east side of the river which will cost about \$8,000.—P. J. Campbell is remodeling his flower store, and soon will open it as a picture house.

SYRACUSE.—EMPIRE: The Searchlight drew fairly well 12-14. Henry Miller in The Rainbow 16-18 pleased medium attendance.—HARTABLE: Rasi Lynne to good business 12-14. Rose Rydell and her London Belles gave excellent burlesque to fair business 15-18.—ITEM: Inez Plummer, daughter of Manager C. F. Plummer, of the Grand, reformed Paul Dickey in The Come Back at the Palace Chicago 16.

SCHENECTADY.—VAN CULER OPERA HOUSE: A Man's World 16-17; clever acting, combined with elaborate stage settings, made excellent production. Baby Mine 16-18. The Power Behind the Throne 22-25. Southern and Marlowe in Romeo and Juliet 26. Primrose and Duckatader's Minstrels 27. Excuse Me 28.—PROCTOR'S: Crowded houses continue for vaudeville.

CONHOES.—MAJESTIC: Bunty Pulls the Strings 16 in good business; pleased. Life Among the Mockers 19 to capacity. The Power Behind the Throne 22.—PROCTOR'S: Bought and Paid For 24.—ITEM: The Matelotte has been leased by George H. Free, formerly of the

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JOHNSTOWN.—GRAND: Charles K. Champlin and his associate players broke all house records for attendance 14-15, with daily matinees; capacity at every performance. Plays: The Deep Purple, The Mills of the Gods, Arizona, Alias Jimmy Valentine, What Happened to Jones, The Runaway Wife, and The Price Women Pay; excellent co. and performances.

TROY.—RAND'S OPERA HOUSE: The Bohemian Girl 9 delighted capacity house. The Power Behind the Throne 12-14; good audiences. The Common Law 16; co. and business good. Mutt and Jeff 17 entertained full house; co. up to requirements. Edna May Spooner 19-21 in The Price She Paid. He Fell in Love With His Wife 25. A Man of Honor 26-27.

NEWARK.—OPERA HOUSE: De Rue Brothers Minstrels 13 pleased capacity business. Vaudeville and moving pictures 14 played to capacity. The Gamblers 25. Over Night 30.—ITEM: Season is opening with largest business in history of the house.

PERRY.—AUDITORIUM: Jack Lynn Stock co. week 16-21 in the following plays: For Her Sake, Clouds and Sunshine, My Old Kentucky Home, Camille, Queen of the Ranch, Colleen Chums, Cinderella, Madame Sherry 24.

WAVEHLY.—LOOMIS OPERA HOUSE: School Days 4 pleased good audience. The Price 14; excellent performance; business fair. Stetson's U. T. G. co. 18; good co.; two good houses. Baby Mine 25.

NEWBURGH.—ACADEMY OF MUSIC: Mutt and Jeff 7 to crowded house; pleasing performance. The Common Law 10; good business and performance. Moving pictures and vaudeville 11-14 to crowded houses; pleasing performances.

AUBURN.—JEFFERSON: Madame Sherry 11 pleased fair business. In Africa 12; poor house. Beverly 14; moderate business. School Days 20. U. T. G. 21. Margaret Hillington in Kindling.

NIAGARA FALLS.—INTERNATIONAL: The Woman in the Case 12-14; good business. School Days 16 pleased capacity. In Africa 19-21.—CATARACT: Vaudeville to fair business. The Price 19.

OHIO.

EAST LIVERPOOL.—GERAMIC: Marshall Farnum in The Little Rebel 10 pleased good business. Victor Lambert in The Secret in the House 13 pleased fair business. Freckles 20. John W. Vogel's Minstrels 28.—AMERICAN: The Hartman-Wallace Players in Clouds and Sunshine 9-11. The Bullheads 12-14; splendid, to good business. The Power Behind the

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WANTED.—Tall, leading man for Shakespearean company. Must look dress and act parts. Others write; state all; send photo. Reliable, care Mirror.

Throne 16-18.—LYRIC and COLUMBIA: Motion pictures to big business.

HAMILTON.—SMITH'S: Shep Camp in The Traveling Salesman 10; very good business. George Evans's Minstrels 15 pleased two big audiences. Lyman H. Howe's Pictures 21, 22. Nell O'Brien's Minstrels 29. The Earl Stock co. 30.

Oct. 5.—ITEM: After the performance of The Traveling Salesman the local lodge B. P. O. E. No. 63 held a social session in honor of Shep Camp, who is a member of that lodge.

NEWARK.—ORPHEUM: Mortimer F. Bassett, who for the past three years has been manager of the Orpheum Theater here, has accepted a position as assistant manager of the

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Priscilla Theater, one of the largest vaudeville houses in Cleveland, O. He left 10 to assume his new duties.

YOUNGSTOWN.—GRAND OPERA HOUSE: Zig Zag Alley 5-7; fair co., to medium business. Lyman H. Howe's pictures pleased very good houses 8, 9. The Penalty 16-18. Freckles 20. —**PARK:** Vaudeville to well-sized houses. —**PRINCCESS:** Vaudeville and pictures to big business 9-11.

ALLIANCE.—COLUMBIA: Chicago Stock co. 9-14; splendid business and satisfaction. Plays: The Stampedee, The Fourth Estate, Going Home, York State Polka, Faust, In Missouri, Sham, and The Governor and the Boss. Freckles 19. John W. Vogel's Minstrels 21.

AKRON.—GRAND: Zig Zag Alley 2-4. Reunion Blair in Madame X 5-7, and William Farman in The Littlest Rebel 9 pleased large audiences.

SPRINGFIELD.—FAIRBANKS: George Evans' Hotelier. Roy Minstrels opened the season at the Fairbanks Theater 16 to an enthusiastic audience.

IRONTON.—MASONIC: Alma, Where Do You Live? 9 played to fair business; excellent co. Zig Zag Alley 10. Al. H. Wilson 21. Carroll Comedy co. 30-Oct. 5.

ASHLAND.—OPERA HOUSE: The Servant in the House opened local season 9 and delighted good. John W. Vogel's Minstrels 17. The Littlest Rebel 20.

CHICAGO.—MASONIC TEMPLE: Season opened with John W. Vogel's Minstrels 11; pleased good business. Sun Bonnet Sue 17.

KENTON.—GRAND: The Girl of the Underworld 7; fair house. Vogel's Minstrels 13; fine, to capacity house. The Littlest Rebel 19.

MARIETTA.—AUDITORIUM: Neil O'Brien's Minstrels 12; good house; excellent co. Al. Wilson 18. 21.

FIQUA MAY'S OPERA HOUSE: The Spring Maid 3 to big business; good performance. The Traveling Salesman 10.

LOUDONVILLE.—CITY: The Servant in the House 10 pleased good business.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER: Season opened with The Roseary 21. 22. —**LYRIC:** Jack Rosebush Stock co. In The Third Degree 9-15 pleased capacity houses. Strongheart 16-22. —**METROPOLITAN:** North Brothers' Stock co. in A Fool and His Money 16-22 to good business. The Blue Moon 23-29. —**POLLY:** Interstate vaudeville 15-21 included the De Paris, Three American Troubadours, Robert Hall, the Flying Drednought, and the Five Pauls. —**ITEM:** L. H. Burger has taken Mr. Barnett's place as manager of the Polly Theater.

OREGON.

PORTLAND.—HEILIG: Roselle Knott in The Awakening of Helena Richter 13, 14; good attendance. Great Raymond 15-22, followed by Baby Mine. —**BAKER:** Baker Stock co. in The Deserters 8-15. The Call of the North 15-21. —**ORPHEUM:** Joseph E. Howard and Mabel McNamee, headliners, 16-23.

PENNSYLVANIA.

READING.—ACADEMY OF MUSIC: The Parisian Model was presented by a capable co. 18 to a poor house. Marie Bonnard played the title-role in an acceptable manner, and was well supported. Stetson's U. T. C. to very good business 14, with matinee. The Aborn Opera co. in a revival of The Bohemian Girl 16; it was unfortunate that an exceedingly small audience was on hand to witness the production, which was high-class in every respect. The Rosebuds, a capable burlesque troupe, was the bill 17 to very good business. The Girl in the Taxi 18; business ordinary. —**ORPHEUM:** B. A. Rolfe's new act, Puss in Boots was the headliner of a clever bill that filled the theater at excellent performance. 9-14. —**HIPPODROME:** Manager Koeney featured a new musical act, A Night on the Campus, which drew large crowds 9-14. —**ITEM:** Mayor Stratton received a communication from Oscar Hammerstein, asking whether he considered it advisable, from an artistic and financial standpoint, to present occasional grand opera productions here at popular prices. The Mayor referred the letter to George D. Hage, a local musician of note, who will most likely reply in the affirmative in honor of John T. Murphy, a former member and at present musical conductor for B. A. Rolfe's Puss in Boots, the Penn Wheelmen attended the Orpheum in a body 13. After the performance the club gave a Murphy smoker, which was attended by professionals from the local playhouses, many of whom served as entertainers. Mrs. B. A. Rolfe was among those in attendance.

HARRY B. WEAND.

ALLENTOWN.—LYRIC: Della Clark ably assisted by an excellent supporting co., presented Introduce Me 5 to a small but well-pleased audience. Billy the Kid 6 to a top-heavy house 8. The Girl of the Underworld 7 to fair house; good co.; pleased audience. The Rose Bud 9 in a musical burlesque in two acts, entitled A Circus Day. The Girl from Rector's 10 to a small audience; fair co. Stetson's U. T. C. co. drew two good-sized audiences 11. —**LYCEUM:** Charlie's Aunt week of 9. The Spendthrift week of 16.

WILLIAMSPORT.—LYCOMING: The Rose Maid 12 to a large and appreciative audience. James Francis, Henry Coote, Dorothy Maynard, and Eva Jeanne were warmly received. Madame Sherry 13 to a small but enthusiastic audience. Maudie Irving, Catherine Lyndard, Betty Bannell, Nanette Jacques, Wilfred Young, Cyril Ring, and Fred Frenz were particular favorites. Lyman Howe's pictures 20. —**FAMILY:** Specialties and motion pictures 16-21 to good-sized audiences.

JOHNSTOWN.—CAMBRIA: The Rosebuds 12, 13; good performance and business. Volga's Rivers night pictures 17; good attraction and business. Della Clarke in Introduce Me 18; good attraction and business. The Cherry Blossoms 20. Kibbie and Martin's U. T. C. 21. —**ITEM:** The Interstate Fair, held at Luna Park 17-20, was a big success. Charles K. Hamilton, in his Curtiss biplane, was the chief attraction.

HARRISBURG.—MAJESTIC: The Attack to fair business 12. The co. under the leadership of John Mason was competent for the requirements of the play. Introduce Me, with Della Clarke as the star, was the offering to fair business 13. The Rose Maid drew good business 14 and pleased the audience. Aborn Opera co. 20. The Quaker Girl 21. Stetson's U. T. C. 23-25.

MEADVILLE.—ACADEMY: Lyman H. Howe's motion pictures opened the season 12, 13, to capacity. Freckles 16 pleased good business. One Day 17; very good, to fair business.

The Servant in the House 19. —**ITEM:** Ben F. Mack, manager of the Academy, has returned after spending the Summer with his family at Connecticut Lake.

GREENSBURG.—ST. CLAIR: Faust 14; good production to light business. Billy Allen Musical Comedy co. week of 16 pleased good houses. Plays: King of Kokomo, The Man Behind, Mr. Piaster of Paris, A Night at the Winter Garden, The Girl from Chilli, Tatters and the Liear, and A Turkish Bath.

CHAMBERSBURG.—NEW THEATER: The Chaucery-Kieffer co. 9-14; good co. and business. Plays: The Parson and the Girl, Woman Against Woman, Camille, The Fatal Wedding, The Blue Mouse, and Ishmael. Introduce Me 16. The Girl from Rector's 19. Baby Mine 20.

M'KEESPORT.—WHITE'S NEW: The Common Law 12 pleased fair business. The Rosebuds (burlesque) 14 pleased large audiences; matinee and night. My Wife's Family 16-18 pleased small audiences. The Cherry Blossoms 21. Faust 23-25.

ST. MARYS.—TEMPLE: Freckles 10; good to satisfactory business. The Fortune Hunter 17; excellent to good business; Earnest P. Evers as Nathaniel Duncan and Hazel Freeman as Betty Graham were liberally applauded.

POTTSTOWN.—GRAND OPERA HOUSE: The Girl from Rector's 12; fine co.; good house. A Parisian Model 14; fine business. The Typhoon 16; moderate patronage. Girl in the Taxi 19.

WASHINGTON.—GLOBE: Yankee Girl 10 pleased fair-sized house. One Day 13 deserved better patronage. The Wolf 15; good co.; business fair. Introduce Me 20. Girl of the Mountain 21.

WARREN.—LIBRARY: Season opened with The Gamblers 11; good house; excellent satisfaction. Freckles 12; large attendance. One Day 18 satisfied good house. The Fortune Hunter 20 delighted large audience.

BUTLER.—MAJESTIC: One Day 11 pleased good business. The Fortune Hunter 13; fine attraction and good business. Freckles 14; good attraction and house. The Baker-Tansley co. 15-21 pleased good business.

WEST CHESTER.—OPERA HOUSE: Billy the Kid 9 pleased capacity. —**ITEM:** George Brosius has purchased the Palace Theater, a motion picture house, from the Loden-Fisher Museum Co., of West Chester, Pa.

SUNBURG.—THEATER: Madame Sherry 14 to a large audience; play was well presented. The Typhoon 25. Excuse Me Oct. 8. The Girl in the Taxi 12. Freckles 19. Henrietta Crossman 20.

BRADFORD.—THEATER: The Gamblers 12 pleased fair house. The Fortune Hunter 14; good attendance. Madame Sherry 14; fine attraction and good business. Freckles 14; good attraction and house. The Baker-Tansley co. 15-21 pleased good business.

CORRY.—LIBRARY: The regular season opened with Freckles 13; large attendance and good performance. The Fortune Hunter 21. The Servant in the House 24.

RIDGWAY.—OPERA HOUSE: The Fortune Hunter 18 delighted fair house. Van's Minstrels 24.

RHODE ISLAND.

PROVIDENCE.—KEITH'S: Vaudeville 16-21 up to high standard; Zella Sears and co., Al. Adams and co., Donavan and McDonald, and the Great Tonioes were among the headline features. —**COLONIAL:** Fine business with The Spring Maid 16-21. The Rose Maid 23-28. —**WESTMINSTER:** The Jolly Fellows 16-21, with The Dancers underlined 23-28. —**OPERA HOUSE:** Season opened with a return engagement of Over Night.

NEWPORT.—OPERA HOUSE: Alice Lloyd in Little Miss Fix-it 14 pleased two good houses. May Robson in A Night Out 17; enjoyed by large audience. Officer 666 21. Mutt and Jeff 25. The Trail of the Lonesome Pine 28.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: The Confession 13 to fair business; well liked. The Balkan Princess 14; good houses for excellent production. Naught's Marietta 16; small business due to hot weather. Polly of the Circus 18.

COLUMBIA.—THEATER: Balkan Princess 12, fair, to good business. Naught's Marietta 14, good, to large house. Polly of the Circus 16 pleased fair house. Al. G. Field's Minstrels 20. Madame Sherry 26.

ORANGEBURG.—ACADEMY OF MUSIC: Naught's Marietta 10 pleased good business. First play of season. —**ITEM:** F. F. Mainess has been named manager of the Academy of Music.

FLORENCE.—AUDITORIUM: Season opened 12 with Naught's Marietta; excellent co., to good business.

TENNESSEE.

NASHVILLE.—VENDOME: Opened 16-19 with Alma, Where Do You Live? Carlton King, Charles E. Orr, and Grace Drew did excellent work. Al. G. Field's Minstrels 27, 28, will be followed by Louisiana Lou.

BRISTOL.—COLUMBIA: Vaudeville 16-21, including the Two Browns, Martin Howard, Golden and Hughes, Worrel and Kenny, Garels and Henningway, Minnie Bernhardt's Marionettes, and motion pictures.

MEMPHIS.—LYRIC: Oklahoma 9-14 pleased good attendance. —**ORPHEUM:** Lolo and vaudeville; good bill and houses 9-14. —**EAST END PARK:** Vaudeville 16-21.

CHATTANOOGA.—THE LYRIC: The Confession 19 drew good audience.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE: Our Brothers' Minstrels drew good house 12; pleased. Three Twins delighted big business 17. Alma, Where Do You Live? Oct. 2.

BELLOWS FALLS.—OPERA HOUSE: The Three Twins 14; well received by big audience. The Common Law 18 pleased fair business.

ST. ALBANS.—OPERA HOUSE: Bunty Pulls the Strings 25.

BARRE.—OPERA HOUSE: Bunty Pulls the Strings 24.

VIRGINIA.

WINCHESTER.—AUDITORIUM: Polly of the Circus, with Rile St. Leon, 6; very good, to satisfactory business. Baby Mine 25. Howe's moving pictures 25. Mutt and Jeff 28. —**ITEM:** Manager F. H. Hable owns this season the

Beverly Theater at Staunton, Va.; the Central at Martinsburg, W. Va., and the Auditorium at Winchester, Va. Excellent attractions have been booked for the three houses.

PETERSBURG.—ACADEMY: Al. G. Field's Minstrels 16 to capacity house; the show gave excellent satisfaction. —**LYRIC:** Vaudeville and pictures 9-14; good business pleased.

NEWPORT NEWS.—ACADEMY OF MUSIC: Excellent co. pleased in Polly of the Circus 10.

WASHINGTON.

SEATTLE.—MOORE: The Gilbert and Sullivan Festival co. in The Mikado 8-14, the Flair of Penance 10 and 13, Pinafore 11, and Patience 12; delighted large audiences; the productions were finely staged and costumed, and artistically presented. —**METROPOLITAN:** McKee Hanks and co. in Peace on Earth 6-14 drew small and medium houses. —**SEATTLE:** The Grand Juvenile Opera co. closed a two weeks' engagement 5. —**ITEM:** The Polard Juvenile Opera co. will make a tour of Canada, beginning with cities in British Columbia.

SPOKANE.—AUDITORIUM: Uncle Josh Perkins opened season 14, playing to fair business. The Girl from the U. S. A. 16. The Woman 21. The Great Raymond 20-Oct. 2. —**ITEM:** A new wireless circuit has been formed, to include Walla Walla and North Yakima, Wash., and Boise, Ida. It opens 28.

WEST VIRGINIA.

CHARLESTON.—BURLEW: Neil O'Brien's Minstrels 14 pleased good business. Al. Wilson in It Happened in Potsdam 20. —**ITEM:** The Plaza, the new vaudeville house, is nearing completion, and the owners expect to open it by the middle of October.

HUNTINGTON.—THEATER: Pearl Stock co. in Girls 9-14; pleasing performances, to good business. —**HIPPODROME:** Vaudeville bills to full houses.

WESTON.—THE CAMDEN OPERA HOUSE: Al. H. Wilson in It Happened in Potsdam 17 pleased small business.

WISCONSIN.

RACINE.—THEATER: Lorens Brothers, hynnotists, closed a successful week 14; drawing good audiences. The Blue Moon 16 was well produced by a splendid co., which opened here. Get-Rich-Quick Wallingford 23. —**ITEM:** Charles J. Isle, of Peoria, Ill., is now manager of the Blue moving picture house, one of the best in the city.

EAU CLAIRE.—GRAND: Under Stars and Stripes 12 proved a big hit to full house; Grace Knockson and O. T. Slagovoi were especially well received. Chauncey Olcott in Isle O'Dreams 14 opened the regular season to capacity; Mr. Olcott was warmly welcomed. The Divorce 19; good performance and satisfactory house.

STEVENS POINT.—GRAND OPERA HOUSE: Obrecht Stock co. 26-31. Plays presented: The Tenderfoot, Call of the Wild, In Old Virginia, Romance of the North, My Jack; excellent co. Divorce Question 9; crowded house. Shepherd of the Hills 10. Frank Winninger's Own co. 11-18; 21-26.

JANESVILLE.—MYERS' GRAND: The Divorce Question 11; excellent production, to good business. Nat C. Goodwin in Oliver Twist pictures 14, 15 to fair business. Bunty Pulls the Strings 17. Graustark 19.

APPLETON.—THEATER: The Kissing Princess 14; fair performance; poor house. Lorens Brothers, hynnotists, 16-21. Get-Rich-Quick Wallingford 25. —**ITEM:** Officer 666 25.

SHEBOYGAN.—OPERA HOUSE: The Divorce 10. The Blue Moon 16. The Kissing Princess 17.

LA CROSSE.—THEATER: The Divorce pleased small audience.

WYOMING.

LARAMIE.—OPERA HOUSE: Officer 666 opened the season 18; excellent; the house was filled in spite of a heavy snowstorm.

CANADA.

MONTREAL.—HIS MAJESTY'S: A good sized house greeted the opening of The Girl of My Dreams 9; John Hyman and Lella McIntyre are featured, and both gave excellent performances. Irving Brooks gave a clever sketch of the German Count, and the supporting co. was all that could be desired. Nasimova 16-21. —**PRINCCESS:** Valeria Soratti appeared to big business in The Walts Kisa 19-21; the opera was beautifully staged; Miss Soratti appeared to advantage in the leading role, and was supported by a capable co. Robert B. Mantell in repertoire of Shakespearean and classic plays 16-21. —**ORPHEUM:** A good bill was given 9-14; the chief feature being W. L. Abington and co. in a clever playlet, Honor is Satisfied. —**THEATER ROYAL:** A capable performance of A Man's World 9-14. —**GAIETY:** Columbia Burlesques in The Love Rose gave a good performance 9-14.

TORONTO.—ONT.—PRINCCESS: Zoe Barnett in The Red Rose: one of the best musical comedies seen in Toronto for a long time. Donald Brian in The Siren 23-28. —**ROYAL ALEX. ANDRA:** Aborn English Grand Opera co. 16-21; excellent attendance. Bunty Pulls the Strings 23-28. —**GRAND OPERA HOUSE:** Etienne Girardot in The Bachelor's Baby played to good business 16-21. The Fortune Hunter 23-28. —**SHERA'S:** Excellent vaudeville and good business. Jessie Dunsley, Lady of O'Melodie, Clara Ince, Adonis Charles Drew and co., the Wovatts, Foulson and Goldie, the Kinetograph, Henshaw and Avery.

CALGARY, ALBERTA.—SHERMAN GRAND: The Heart Breakers 9-11; good co. and business. Myrtle Vail, George Damerel, and Edward Hume did excellent work. —**ORPHEUM:** Vaudeville, big business, 12-14; Mae Melville and Robert Hargrave especially good; balance of bill strong. —**EMPIRE:** Splendid vaudeville bill 12-18, headed by Hazel Langmuir; capacity. —**LYRIC:** A Missouri Girl 9-14 pleased good business.

BRANTFORD.—GRAND OPERA HOUSE: Margaret Illington in Kindling 11; splendid performance, to none business. Harry Waite in The Flying Princess 14; fair house and performance. Fiske O'Hara in The Rose of Kildare 17 to excellent business. Light Eternal 28.

OTTAWA, ONT.—RUSSELL: The Red Rose 9-14 and The Kiss Waits 16, 17 pleased large audiences. The Girl of My Dreams 20, 21. The Marionettes 23. The Rose of Kildare 24. —**COLONIAL:** Stock co. in When Knighthood Was

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In Flower 16-21 pleased large audiences. —**DOMINION:** Vaudeville 16-21; packed houses.

MOOSE JAW, SASK.—CITY: The Green Room Club Players, a local dramatic organization, presented Sweet Lavender before two large houses 1, 2. It was one of the best amateur productions ever put on in the city. In Old Kentucky 3, 7; good co. and business. The Old Homestead 10, 11. Constance Crawford 9.

REGINA, SASK.—REGINA: George Damerel in The Heart Breakers 3, 4 pleased large houses. —**ITEM:** The Rosebuds, Princess, Lux, and Majestic picture theaters are doing excellent business. —**The Elite picture theater** has been closed indefinitely owing to alterations being made in building.

WINNIPEG, MAN.—WALKER: Paul Gilmore in The Harem 12-14. Bought and Paid For 16-21; both productions well liked. —**WINNIPEG:** Stock co. in The Dawn of a Tomorrow 9-14. Mrs. Wires of the Cabbage Patch 16-21. —**ORPHEUM and EMPRESS:** Vaudeville to capacity.

ST. JOHN, N. B.—OPERA HOUSE: Bunty Pulls the Strings 16-19; to large and pleased house; capable co., including Hudson Liston, whose work is well remembered here, notably as Dick Phenix in Sweet Lavender. The Fortune Hunter 30-Oct. 2.

LONDON, ONT.—GRAND OPERA HOUSE: Get-Rich-Quick Wallingford 4; good co. and performance, to fair business. The Light Eternal 6-7; four performances, to light attendance. Margaret Illington in Kindling 9, 10; splendid performance, to fair attendance.

SASKATOON, SASK.—EMPIRE: Tom Marks co. did good business 9-11. In Old Kentucky co. 12-14; to capacity business. The Old Homestead 16-19. Madame Schumann-Heink 27. —**SHERMAN STAR:** The Imperial Musical co. 16-23.

ST. CATHARINES, ONT.—GRAND: House of Kildare 16 drew capacity house; Fiske O'Hara received his usual big ovation. The Fire Brigade 17 (local benefit) pleased packed house.

WINDYBANK, N. B.—GRAND OPERA HOUSE: Bunty Pulls the Strings 13. Over Night 25. —**EMPIRE:** Moving pictures and vaudeville to capacity.

SHERBROOKE, ONT.—HIS MAJESTY'S: A Scrape o' the Pen 14; excellent co.; pleased road house. Guy Brothers 17. Three Twins 18.

HELEVILLE, ONT.—ORIFFIN'S OPERA HOUSE: The Girl of My Dreams 17 pleased good business. The Rose of Kildare 20.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue notices must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Charlotte, N. C., Oct. 7.
 ADLER, JACOB: Hartford, Conn., 30.
 ALIAS JIMMY VALENTINE (Lieber and Co.): Chicago, Ill., 22-28. Des Moines, Ia., 29-Oct. 5.
 ANGLIN, MARGARET (Louis Nethercole): Pittsburgh, Pa., 23-28. Chicago, Ill., 30-indefinite.
 ARLESEN, GEORGE (Lieber and Co.): New York City Aug. 31-Sept. 28. Newark, N. J., 30-Oct. 5.
 AETEC ROMANCE (O. U. Bean and Co.): New York City 18-28. Baltimore, Md., 30-Oct. 5.
 BABY MINE (Rastner, Wm. A. Brady): Waverly, N. Y., 28. Elmira 28. Cortland 27. Ithaca 28. Corning 30. Penn Yan Oct. 1. Geneva 2. Auburn 3. Oswego 4. Watertown 5. Cortland 6. Gouverneur 8. Ogdensburg 9.
 BABY MINE (Wm. A. Brady): Beckley, W. Va., 25. Hinton 26. Covington, Va., 27. Lexington 28. Clifton Forge 30. Fredericksburg Oct. 1. Richmond 2. Petersburg 3. Newport News 4. Norfolk 5.
 BACHELOR'S HONEYMOON (Giles and Bradfield): Osgood, Ia., 25. 26. Lima 27. Mason City 28. Provo 7. Orem 8. Salt Lake City 9. 10.
 BALANCE, THE (Co. A. J. Hicks): Sault Ste. Marie, Mich., 23. Newberry 26. Manistowick 30. Escanaba Oct. 2.
 BEN-HUR (Klaw and Erlanger): Syracuse, N. Y., Oct. 7.
 BEVERLY (Central: Geo. A. Sullivan): Ashabula, O., 26. Sharon, Pa., 28. Alliance, O., 30.
 BILLY THE KID (Herbert Farrar): Irwin, Pa., 25. McKeesport 26. Windsor 27. Johnstown 28. Cumberland 29. Keyser, W. Va., Oct. 1. Piedmont 2. Thomas 3. Parsons 4. Elkins 5. Weston 7. Fairmont 8. Oakland 9. Bird of Paradise (Oliver Morosco): Chicago, Ill., 1-28.
 BLAINE EUGENIE (Nicoli and French): Jersey City, N. J., 23-28. Philadelphia, Pa., 30-Oct. 5.
 BLINDNESS OF VIRTUE (William Morris): Montreal, Can., 30-Oct. 5.
 BLINN, HOLBROOK (William A. Brady): Denver, Colo., 23-28. Salt Lake City, U., 30-Oct. 5. Orem 8. Reno, Nev., 10. Sacramento, Cal., 11. 12.
 BLUE BIRD (Messrs. Shubert): St. Louis, Mo., 23-28. Chicago, Ill., 30-Oct. 26.
 BOUGHT AND PAID FOR (Wm. A. Brady): New York City Sept. 26, 1911-indefinite.
 BREWSTER MILLIONS (Al. Rich Producing Co.): Benson, Minn., 25-28. Wahpeton, N. Dak., 27.
 BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Rochester, N. Y., 23-28. Johnston, N. H., 30-Oct. 5.
 BUTTERFLY ON THE WHEEL (Lewis Waller): Milwaukee, Wis., 23-28. Minneapolis, Minn., 30-Oct. 5.
 BURKE, BILLIE (Charles Frohman): New York City Sept. 9-indefinite.
 CITY, THE (United Play Co.): Centerville, Ia., 25. Albia 26. Newton 27. Grinnell 28. Marshalltown 29. Eldora 30. Iowa Falls Oct. 1. Perry 2. Atlantic 3. Ft. Dodge 4. Cherokee 5. Mount Falls 6. La Mars 7. Storm Lake 8. Spencer 9.
 COHAN, GEORGE M. (Cohan and Harris): New York City Sept. 23-indefinite.
 C. O. D. (John Corti): Rochester, N. Y., Oct. 3-4. Buffalo 7-12.
 COMMON LAW (A. H. Woods): Columbus, O., 23-28. Louisville, Ky., 30-Oct. 5. Indianapolis, Ind., 7-12.
 CONCERT THE (David Belasco): New York City 16-28.
 CONFESION THE: Indianapolis, Ind., 23-28.
 COUNTRY BOY (H. B. Harris, Inc.): Cincinnati, O., 23-28. Louisville, Ky., 30-Oct. 5. Indianapolis, Ind., 7-12.
 COUNTY SHERIFF (Messrs. Wee and Lambert): Amenia, N. Y., 25. Plainfield, N. J., 28. Freshfield 30.
 COW PUNCHER (Brandon's): Watertown, N. Y., 24. 25. 26. 27. Oakes 28.
 CRANE, WILLIAM H. (James Brooks): Wilkes-Barre, Pa., 30.
 DIVORCE QUESTION (Rowland and Clifford): St. Peter, Minn., 25. Mankato 26. New Ulm 27. Austin 28.
 DIVORCE QUESTION (Rowland and Clifford): Indianapolis, Ind., 27.
 DREW JOHN (Charles Frohman): New York City Sept. 2-indefinite.
 ESCAPE ME (Western: Henry W. Savage): Waukegan, Ill., 25. 26. 27. 28. Kingston 27. Schenectady 28. 29. 30.
 FAIRBANKS, DOUGLAS (Cohan and Harris): Philadelphia, Pa., 16-28.
 FANNY'S FIRST PLAY (Messrs. Shubert): New York City Sept. 16-indefinite.
 FARMER, DOUGLAS (A. H. Woods): Louisville, Ky., 23-28. Indianapolis, Ind., 25-28.
 FARMER, MARSHALL (A. H. Woods): Peru, Ind., 25. Kokomo 26. Logansport 27. Lafayette 28.
 FARNUM, WILLIAM (A. H. Woods): Brookline, N. Y., 23-28. Baltimore, Md., 30-Oct. 5.
 FAULT (Manley and Campbell's): Waukegan, Minn., 25. Calcutta 26. La Crosse, Wis., 27. Winona, Minn., 30. Sparta, Wis., Oct. 1. Tumb 2. Grand Rapids 3. Antigo 4. Shawano 5. Oconto 6. Iron Mountain, Mich., 10.
 FAYERSHAM, WILLIAM (J. D. Greedy): Toronto, Can., Oct. 7-12.
 FINAL SETTLEMENT (Wm. Wamsher): Homer, Ill., 25. 26. Villa Grove 27. Findlay 28. Decatur 29. Monticello 30. Mason City Oct. 1. Ashland 2. Virginia 3. Beardstown 4. Bluffs 5. Minton 7. Carthage 8. Clayton 9.
 FINE FEATHERS (H. H. France): Chicago, Ill., Aug. 12-indefinite.
 FORTUNE HUNTER (Cohan and Harris): Toronto, Can., 23-28. Detroit, Mich., 29-Oct. 5. Toledo, O., 6.
 FORTUNE HUNTER (Eastern: B. C. Chase): Rockland, Me., 25. Bar Harbor 26. Eastport 27. Calais 28. St. John, Can., 30-Oct. 2. Halifax 3-5. Glasgow 7. Amherst 8. Moncton 9.
 FORTUNE HUNTER (Western: Ernest Schnabel): Franklin, Pa., 25. Meadville 26. Greenville 27. Warren, O., 28. Sharon, Pa., 30. Canton, O., Oct. 1. Mansfield 2. Wooster 3. Alliance 4. E. Liverpool 5. Cambridge 7. Bellaire 8. Parkersburg, W. Va., 9.
 FORTUNE HUNTER (Coast: Rowland and Clifford): Centralia, Ill., 25. Taylorville 26. Jacksonville 27. Louisiana, Mo., 28. Quincy, Ill., 29. Keokuk, Ia., 30. Ft. Madison Oct. 1. Burlington 2. Monmouth, Ill., 3. Galesburg 4.
 FROCKERS (Central: A. G. Delamater): Zanesville, O., 26. Washington, Pa., 28.
 GAMBLERS, THE (Ed. McDowell): Newark,

Calgary, Can., 23-28. Revelstoke, B. C., 27. Kamloops 28. New Westminster 30. Victoria Oct. 1. Nanaimo 2. Vancouver 3. 4. Bellingham, Wash., 5. Seattle 6-12.
 GILSON, OLSON (William Gray): Duluth, Minn., 25. Superior, Wis., 26. Iron River 27. Cloquet, Minn., 28.
 OLIVER TWIST (Lieber and Co.): Pittsburgh, Pa., 23-28. Boston, Mass., 30-Oct. 12.
 OUR VILLAGE POSTMASTER (Max C. Elliott): Glenwood, Wis., 25-27. New Richmond 28. Almena 29. Turtle Lake 30. Amery Oct. 2. Osceola 3. Barron 4. Ladysmith 7. Phillips 8. Westboro 9. Friesland 10. Prentice 11. Chetek 12.
 OVER NIGHT (William A. Brady): Brooklyn, N. Y., 23-Oct. 5.
 PAID IN FULL (Eastern: C. S. Primrose): Eagle Grove, Ia., 25. Carroll 26. Ida Grove 27. Sac City Oct. 1. Lake City 2. Hockwell City, Gilmore, City 3.
 PAID IN FULL (Western: C. S. Primrose): Concordia, Kan., 25. Mankato 26. Fairbury, Neb., 27. Edgar 28. Holdrege 30. Kearney Oct. 1. Seward 8.
 PAIR OF COUNTRY KIDS (C. Jay Smith): Palestine, Ill., 25. Hymers, Ind., 28. Shelburne 27. Dugger 8.
 PARSIFAL: Indianapolis, Ind., 23-28. Milwaukee, Wis., 26-28. Manitowoc 29. Green Bay 30. Fond du Lac Oct. 1. Oshkosh 2. Appleton 3. Wauson 4. Winona, Minn., 5. Minneapolis 6-12.
 PASSERS-BY (Charles Frohman): Detroit, Mich., 23-28. Cincinnati, O., 30-Oct. 5.
 PASSING OF THE THIRD FLOOR BACK: Hartford, Conn., 23-28. New Britain 29. Meriden 30. Middletown 31. Danbury 32. Waterbury 33. Meriden 34. Danbury 35. Waterbury 36. Meriden 37. Danbury 38. Waterbury 39. Meriden 40. Danbury 41. Waterbury 42. Meriden 43. Danbury 44. Waterbury 45. Meriden 46. Danbury 47. Waterbury 48. Meriden 49. Danbury 50. Waterbury 51. Meriden 52. Danbury 53. Waterbury 54. Meriden 55. Danbury 56. Waterbury 57. Meriden 58. Danbury 59. Waterbury 60. Meriden 61. Danbury 62. Waterbury 63. Meriden 64. Danbury 65. Waterbury 66. Meriden 67. Danbury 68. Waterbury 69. Meriden 70. Danbury 71. Waterbury 72. Meriden 73. Danbury 74. Waterbury 75. Meriden 76. Danbury 77. Waterbury 78. Meriden 79. Danbury 80. Waterbury 81. Meriden 82. Danbury 83. Waterbury 84. Meriden 85. Danbury 86. Waterbury 87. Meriden 88. Danbury 89. Waterbury 90. Meriden 91. Danbury 92. Waterbury 93. Meriden 94. Danbury 95. Waterbury 96. Meriden 97. Danbury 98. Waterbury 99. Meriden 100. Danbury 101. 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BIG REVIEW (Henry P. Dixon): Washington, D. C., 23-28, Allentown, Pa., 30, Reading Oct. 1, Harrisburg 2, Altoona 3, Johnstown 4, McKeesport 5.
BOHEMIANS (Al. Lubin): Indianapolis, Ind., 22-28, Chicago, Ill., 29-Oct. 5.
CENTURY GIRLS (Walter Greaves): St. Paul, Minn., 22-28.
CHERRY BLOSSOMS (Max Armstrong): Cleveland, O., 23-28, Cincinnati 29-Oct. 5.
DAFFYDILLS (Arthur Multer): Omaha, Neb., 22-28, Kansas City, Mo., 29-Oct. 5.
DANDY GIRLS (Charles F. Crowell): Minneapolis, Minn., 23-28, St. Paul 29-Oct. 5.
DARLINGS OF PARIS (Chas. Taylor): Philadelphia, Pa., 23-28, Brooklyn, N. Y., 30-Oct. 5.
DUCKLINGS (Scranton, Pa., 23-28, Paterson, N. J., 24-28, New York city 30-Oct. 5).
FOLLIES OF THE DAY (Barney Gerard): Omaha, Neb., 30-Oct. 5.
GAY WIDOWS (Louis Oberworth): Harrisburg, Pa., 23-28, Altoona 29, Johnstown 27, McKeesport 28, Cleveland, O., 30-Oct. 5.
GIRLS FROM JOYLAND (Sam Williams): New York city 23-28, Philadelphia, Pa., 30-Oct. 5.
GIRLS FROM MISSOURI (L. Talbot): Milwaukee, Wis., 22-28, Minneapolis, Minn., 29-Oct. 5.
GIRLS FROM RENO (James Madison): Buffalo, N. Y., 23-28, Scranton, Pa., 30-Oct. 2, Paterson, N. J., 3-5.
HIGH LIFE IN BURLESQUE (Chas. Falke): Boston, Mass., 23-Oct. 5.
JARDIN DE PARIS (Leo Stevens): Chicago, Ill., 22-28, Detroit, Mich., 29-Oct. 5.
LADY BUCCANNERS (H. M. Strouse): Brooklyn, N. Y., 23-28, New York city 30-Oct. 5.
MERRY MAIDENS (Edw. Schaefer): New York city 23-28, Boston, Mass., 30-Oct. 12.
MISS NEW YORK, JR. (W. F. Fennessy): Philadelphia, Pa., 23-28, Baltimore, Md., 30-Oct. 5.
MOULIN ROUGE (Newark, N. J., 23-28, Paterson 30-Oct. 2, Scranton, Pa., 3-5).
ORIENTALS (W. Cameron): Toronto, Can., 23-28, Buffalo, N. Y., 30-Oct. 5.
PACEMAKERS (B. B. Patton): New York city 23-28, Brooklyn, N. Y., 30-Oct. 5.
QUEENS OF THE FOLLIES BERGERE (Counihan and Shannon): Louisville, Ky., 22-28, Indianapolis, Ind., 29-Oct. 5.
ROSE BUDS (Lew Livingston): Cincinnati, O., 22-28, Chicago, Ill., 29-Oct. 5.
STARS OF STAGELAND (Wm. Dunn): Brooklyn, N. Y., 23-28, Newark, N. J., 30-Oct. 5.
TIGER LILIES (James Weedon): Baltimore, Md., 22-28, Washington, D. C., 30-Oct. 5.
WATSON'S (Dan Guggenheim): St. Louis, Mo., 22-28, Louisville, Ky., 29-Oct. 5.
WHIRL OF MIRTH (Robt. Gordon): Scranton, Pa., 26-28, Philadelphia 30-Oct. 5.
YANKEE DOODLE GIRLS (Alex. Gorman): Kansas City, Mo., 22-28, St. Louis 29-Oct. 5.
ZALLAH'S OWN (Harry Thompson): Detroit, Mich., 22-28, Toronto, Can., 30-Oct. 5.

BANDS.

CREATORS: Exposition, Rochester, N. Y., 23-28 Springfield, Mass., 29.
SOUSA: Worcester, O., and Mansfield 25, Upper Sandusky and Lima 26, Bellefonte and Piqua 27, Springfield and Dayton 28, Cincinnati 29, Richmond, Ind., 30, Anderson and Indianapolis Oct. 1, Brazil and Terre Haute 2, Danville, Ill., and Urbana 3, Edinburg and Centralia 4, Belleville and Alton 5, St. Louis, Mo., 6, Jacksonville, Ill., and Springfield 7, Pass and Decatur 8, Normal and Bloomington 9.

CIRCUSES.

BARNES, AL.: Omaha, Neb., 25, Scribner 26, David City 27, Geneva 28.
BARNUM AND BAILEY: Deming, N. Mex., 25, El Paso, Tex., 26, Abilene 28.
BUFFALO BILL AND PAWNEE BILL: Waco, Tex., 25, Taylor 26, Austin 27, San Antonio 28.
GOLLMAR BROTHERS: Woodward, Okla., 25, Alva 26, Kiowa, Kan., 27, Ponca City, Okla., 28, Pawnee 30, Guthrie, Okla., 1, Cherokee 2, Carmen 3, Fairview 4, Clinton 5, Frederick 7.
HAGENBUCK-WALLACE (B. E. Wallace): Havana, Ill., 25, Lincoln 26, Springfield 27, Pana 28.
HONEST BILL'S: Dearborn, Mo., 25, Agency 26, Easton 27, Hartsville 28.
ROUING BROTHERS: Muskogee, Okla., 25, Ft. Smith, Ark., 26, Russellville 27, Argenta 28.
ROBBINS, FRANK A.: Jerseyville, Ill., 25.
SELLS-FLOTT: Emporia, Kan., 25, Chanute 26, Cherokee 27, Winterville 28.
STARRETT'S: Brattleboro, Vt., 23-28.
YOUNG BUFFALO AND CO. CUMMINGS: Fulton, Mo., 25, Marshall 26, Lexington 27, Warrensburg 28, Butler 30.

MISCELLANEOUS.

GILPINS HYPNOTISTS (J. H. Gilpin): Rockport, Mo., 23-28.
HOUSTON, HENRY, MAGICIAN: Kashma, Ind., Sept. 2-28, Colombo, Ceylon, Oct. 1-31.
NEWMAN, C. A.: Fairview 4, Clinton 5, Frederick 7.
NORWOOD, HYPNOTISTS: Adelaide, Australia, 2-28.
QUEEN AND CRESCENT SHOWS: Paris, Teub., 24-28, Murray Oct. 1-8, Lexington 8-13.
RAYMOND, THE GREAT (Maurice F. Raymond): Seattle, Wash., 22-28.
ROUCHERS, HARRY AND MILDRED: Spynner, N. C., 25, 26, Grace Hay 27, 28, St. John, N. F., 30-Oct. 12.
THURSTON (Jack Jones): Worcester, Mass., 23-28, Syracuse, N. Y., 24-28, Rochester 30-Oct. 5, Toronto, Can., 7-12.
WORTHAM AND ALLEN: Oklahoma City, Okla., 23-28.

VAUDEVILLE NOTES.

Bertha Kallie, Edna Goodrich, Mrs. Louis James, Mabel Taliaferro, W. L. Abington, Edward Abeles, W. S. Hart, The Dance Dream, More Sinned Against Than Usual, and the Seumas MacManus Players are Arthur Hopkins's present offerings.
 Barnes and West write they have ended an engagement of four months in South Africa and are playing a return engagement

in Australia, then play Hongkong, China, before returning to San Francisco.

B. F. Keith has signed Wilkie Bard, London's music hall favorite, to make his American debut at the Colonial Theater Dec. 23. Cecilia Loftus will open at the same theater on Oct. 21.

George Beban has returned to vaudeville and will open his season with the United Booking Office at Keith's Bushwick Theater on Sept. 30 in The Sign of the Rose.

B. F. Keith has ordered the restoration of the intermission at all of the Keith vaudeville theaters in New York. A trial of the no intermission policy proved that the public had grown too accustomed to the usual break in the programme to accept its abolition without growing restless. At each house the question was put to the patrons, after the Keith plan, and the intermissions won.

Day, Knight and Sunday is the unique combination made possible by the partnership of George Day, Ted Knight, and Jimmie Sunday, who made their initial appearance at the Princess Theater, Minneapolis, Sept. 15, and expect to play in vaudeville through the Northwest.

A dramatic sketch, The Blackmailer, by Richard Harding Davis is being played in English vaudeville with Guy Standing, Graeme Campbell, Harry Gould and Dorothy Hammond in the cast.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Allison, Patty, Louise Ashton, A. Ahlshe.
 Bertelle, Alleen, H. A. Barrows, Jessie Bailey.
 Gladys Breston, W. B. Butler, Fremont Benton.
 Corryell, L., Mrs. Chas. Cronin, Eileen Cuff.
 Mrs. Geo. Connor, Faith Collins, Irene Chandler, Y. Clay, Doreen Chapman, E. Culson.
 Marie Curtis, Gerlie Carlisle.
 Daridge, Helen, Millie Desmond, Grace Dockray, Jeanette Dora.
 Ester, Teddy, Paula Edwards, Elsie Esmond.
 Fox, Ethel, Merrill Freeland.
 Grey, Jane, Louise Galloway.
 Harriman, Josephine, Mrs. W. A. Howell.
 Sarah Holmes, Mabel Holmes.
 Johnson, Eva M.
 Keen, Leona R., Etta Kendall, Rhea Keane, Constance Kenyon.
 Lockwood, Grace, Gertrude Le Brandt, Alice Lindahl, Mai L'Estrange, Clara Lyde, Lucile La Verne, Florence La Cour.
 Murdock, Frances, Margaret Moffatt, Elizabeth Murray, Nellie Minto, Jean Maynard, Alice Martin, Belle Mitchell, Margaret Meredith, Florence Mackie, Annie Meredith, Ida McCall.
 Osmond, V., R. G. Olney, Gertrude O'Connor, Pickler, Annie, Thelma Proider, Eunice Philbrook.
 Robinson, Helen, Dorothy Rogers.
 Sheppard, Ruth, Blanche Sherwood, Marie Sutter, Leila Shaw, Margaret Siegel, Matilda Scott, Anne Sutherland, Katherine Stevens.
 Trevor, Dolores, Grace Turner, Laura Taylor.
 Vanburen, Mabel.
 Whipple, Raynora, Bertha Willsea, Claire Weldon, Bertha Wheeler.

MEN.

Abern, Geo., Rolf Armstrong, Ed. Anderson, Alfred Allen.
 Brown, Walter, C. K. Brown, W. D. Burroughs, Louis Breen, Howard Benton, Tom Brown, Gus Ballo, Wm. J. Benedict, Henry Bucher.
 Cincas, Carroll, Grant Croft, Edwin Cloydon, Geo. M. Clark, Cyril Courtney, Dudley Clements.
 De Guerre, Herbert, Lew Dunbar, Louis Dean, Mr. Delmar.
 Edwards, James, Frederick Esterbrook, E. Eaton, Edw. Eikas, Max Elliott.
 Foster, Chas., Harry Fields.
 Gougias, R. L., Joe Gillow, Tom Graves.
 Hays, Wm. T., Fred Harvey, Ben Hendricks, Harry Hendrick, Geo. Hubbard, Fred Heard, Norman Hammond, C. Wilson Hummel, Fred Hal-len.
 Johnson, James, Chas. Jones, Ralph June.
 Kinzie, Arnold, Jas. Keane, H. A. Kingston, Chester Keyes, Louis Kelso, John Kearney, Felix Krenn.
 Lindler, D. H., Jack Le Roy, Harry Lewis, Henri Leon, Peter Lafayette, Robt. Le Sueur, Edward Lester, F. C. Le Reuder, Warren Lam-bard, Robt. E. Long.
 Millican, Otto, Carlyle Moore, Jack Magee, Floyd Moore, Mr. Marx, Arthur Morrison, H. Mainhall, H. A. McLaurin, Harry McClain.
 Newson, Chas. F., C. L. Nagely, Arthur Nor-bury.
 O'Brien, Neil.
 Paterson, Archie, John Pringle, Walter Pearson, Jar Pa-kard.
 Howe, Harold, Robt. Robson, Robt. A. Roberts.
 St. Clair, Don, Westron Saunders, Campbell Skatton, W. L. Smith, Harry Scott, John Sal-monds, Arthur Sheldon.
 Tolton, Joe B., Henry Travers, Chas. A. Taylor, H. W. Taylor.
 Vinton, Horace.
 Walton, Irwin, Wales Winter, Geo. A. Weiler.

ACTORS SUPPORT WILSON.

The Woodrow Wilson Theatrical League was born at George M. Cohan's Theater a week ago. In its membership are not only actors but representatives of the leading theatrical associations, banded in the hope of making the theatre a force in politics

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for the first time. The suggestion came from Mason Peters, who talked it over with William F. McCombs. Then a meeting was called Sunday, at which there were individual actors and representatives of the National Association of Theatrical Producing Managers, Lambs, Friars, White Hats of America, Vaudeville Comedy, Green Room Club, and all the film producing companies. Sam H. Harris was chosen treasurer, the office of president being left open until the next meeting.

The league promises to introduce spectacular features into the campaign, with more or less vaudeville. The entire floor of a large building on Times Square will be rented and vaudeville entertainments given from noon until midnight every day. This feature will be extended also to other large cities throughout the country. A woman's auxiliary is to be formed that actresses may join in the work.

MACK-RAMBEAU.

SALT LAKE CITY (Special).—An event not down in the bills was the marriage in real life of Willard Mack and Marjorie Rambeau on Sept. 16, at 11 A.M. Owing to the Utah law which prevents the marriage of recently divorced persons, Mr. Mack and Miss Rambeau, accompanied by her mother, were hurried from the theater at the close of a Sunday night performance to catch a train for Idaho. The couple were married in Pocatello and caught the first train back for Salt Lake, arriving just in time to go on Monday night. It is stated that Miss Rambeau has canceled all previous engagements and will remain in stock with her husband, which, judging by her popularity here, will make Salt Lake her permanent home. They have taken a cottage here.

C. E. JOHNSON.

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MOTION PICTURES



VIEWS OF THE REVIEWER

taking it further away from the realm of the real, and thus robbing it of its individual, separate power of expression.

* * * *

Indeed, there are still times in the presentation of pictures when one wishes the characters might talk and explain their various idiosyncracies, but, as everyone knows, this is more the result of faulty construction in the play or careless directing. Yet, in spite of this fact and the many people who by this time ought to know better, it is not a fault fully eradicated from picture production, and a spectator is thoroughly justified who declares he would enjoy the picture vastly more if he had been able to understand what the characters were saying. The semblance of conversation on the screen may add atmosphere, but it hardly increases the spectator's pleasure or understanding of the play, unless accompanied by movement which tells a story in itself. The trouble is the fundamental thought of the situation or incident is not arrived at and expressed, while perchance the crafty producer throws in a subtitle to explain.

* * * *

The value of the talking picture from an industrial or educational standpoint may, however, be of great

ing the motion picture player how to act, it has been necessary to teach the stage artist how to conduct himself in pictures, to yield himself to the unbinding law of picture construction and acting. Many thoughtful and finished artists, whose popularity is well earned and deserved, have been developed in the realm of pictures, and with all do credit to the many excellent players of the stage, there is little doubt that they are teaching much to their brothers of the stage, as far as explicit and artistic expression in action is concerned.

THE REVIEWER.

SUBJECTS OF NATURAL LENGTH.

In producing the Thanhouser release scheduled for Tuesday, Oct. 8, entitled Miss Robinson Crusoe, the producer passed through an experience which is not an uncommon one in the field—the necessity of cutting down the subject to the requisite thousand feet, and accordingly breaking the dramatic sequence and possibilities of the film. It is a subject discussed before in these pages, and it is therefore gratifying to find a manufacturer who not only feels the need of dispensing with this method, but is making the steps necessary towards carrying out a more progressive system. In speaking of the film under consideration, Mr. Thanhouser said:

"It was a matter of being artistic. The market is supposed to want feature stories that occupy full reels, but the producer turned in a little over sixteen hundred feet, all 'live' stuff. With titles and 'padding,' the picture could have been stretched to cover two full reels, but I decided to use the 'live' stuff as it stood. With 'cutouts' there were fifteen hundred feet of it. So we stopped the story there.

"It seems too bad that a producer must tell a story in a given length. It means too short or too long films; it means the padding evil. It would be a decided step forward if the manufacturers would make up their minds to let a story just run along naturally; to not only start right, but stop right. The story action would be helped a great deal, and if good stories are the salvation of the business, we may all yet get around to natural-length subjects."

BERNHARDT WRITES ON ELIZABETH.

The Famous Film Players have received the following letter from Sarah Bernhardt in regard to her recent appearance in the motion picture production of Queen Elizabeth:

"It is with a feeling of gratitude that I turn to the God of genius, to offer Him a prayer for that wonderful miracle He hath brought about whereby He hath given men the power to hand down to posterity



KING BAGGOT

Imp's Leading Man, Who Suggested the Formation of the Screen Club



EDNA PAYNE

A Popular Leading Lady of the Western Lubin

service, but as an accessory to the dramatic end of picture production it cannot be seen how it will develop the dramatic art of the picture. Indeed, it may be employed in photographing current and standard plays, enacted by stars of the legitimate stage, and thus become a valuable record of their work or be shipped to out of the way districts, where these players and their play may be witnessed by those who might not otherwise be able to hear and see such productions. Accordingly it might satisfy the interest of such a public in dramatic art as delivered on the stage, as well as accustom them to the best in this line. Yet the picture as it now stands is stimulating dramatic knowledge and interest as has never been realized before in history.

* * * *

At any rate, it would afford these artists a better opportunity to display their art than has been previously given them, since the work of many of the well-known players of the stage has not been as satisfactory as might be when they appeared before the motion picture camera. The amusing part of the situation has been the immediate uplifting the motion picture was to receive by the advent of these players into picture drama, but it was soon learned that the art of the stage and the art of the picture needed study as well as dissimilar treatment, while instead of teach-



CAREY L. HASTINGS

Playing Character Leads for Thanhouser

ABSOLUTE synchronism of motion and sound has at last been accomplished, according to the reports from a private exhibition held at Philadelphia. The invention has been perfected by Dr. Isidore Kitsee, an inventor of many electrical appliances. The synchronism, it is declared, is accomplished by electric magnetic means and the horn of the phonograph is situated directly back of the screen, with the projecting machine in the rear of the auditorium. When the pictures are taken the sensitive film and the phonograph record are made simultaneously. It is also claimed that the invention may be used on any existing types of projecting machines, and accordingly will synchronize any phonograph and any projector.

* * * *

In the account there is no mention of any readjustment which may be made when in the course of wear or accident the film may fail to work simultaneously with the phonograph. The problem of talking pictures, as far as synchronism in the manufacture is concerned, has never been one of great difficulty. It is the fact that the phonograph and the film cannot be long kept in perfect adjustment, since the film is subject to breaks, cuts and other accidents. Yet even if a film could be manufactured which would stand the test of time against shrinkage and accident, one fails to discover how the talking motion picture can add materially to the art of the photo drama, however successful it may be, or how it can in any way enhance the delights of a story told by the vivid means of action alone.

* * * *

The very absence of the voice and the substitution of action to convey thought is hardly the limitation it is sometimes considered. It is rather the distinction, compelling a different procedure and forming a separate art of its own. While no art differs in fundamental principles from another, naturally a different means of expression necessitates unlike means of obtaining the same result, the expression and representation of nature. It may be that one art borrows and blends with the other, yet when it imitates or adopts the same tools as the other, it must needs lose its own identity and distinction. Thus the talking motion picture at its best can be little else than a stage imitation, from which the picture in maintaining its own individuality and form of expression has been constantly separating itself and thus finding its own. Its very art and distinction is its action—the sense of a photographed chapter from life it creates. One looks on a picture scene, properly portrayed, as something which may have happened previously in life. Accordingly the presence of the voice would seem to bring the picture play more into the realm of artifice,



BESSIE LEARN

A Winning Wilson Player

the greatest success of my career—Queen Elizabeth. It is a great joy for me to know that my masterpiece is within the reach of all people throughout the universe, and I hope it will be appreciated before and long after I am gone."

LUBIN'S PLANS FOR "BETZWOOD."

Siegmond Lubin, president of the Lubin Manufacturing Company, has now begun to form definite plans for the improvement and alteration of Betzwood, the country estate of the late John F. Betz. On purchasing the estate Mr. Lubin decided to turn it into a motion picture colony, and it is now declared that, together with a country residence of his own, accommodations will be built in the very near future for 600 employees who conduct the various departments of the business on the estate. A plant for making of celluloid raw stock, it is declared, is another idea of the manufacturer, while plans for a laboratory are also under way, and in all probability a large studio for winter work will be erected. The estate is situated on the Schuylkill River, near Philadelphia, and the scenery around that locality is especially adapted for taking motion pictures in the way of picturesque backgrounds.

PICTURES IN NEW YORK SCHOOLS.

The experiments during the past year in the several assembly halls of some of the larger New York schools, where motion pictures have been introduced as a means of instruction, have proven so successful and the teachers are so thoroughly convinced of the adequacy of the new method, that City Superintendent Maxwell has proposed to the Board of Education the installing of the system throughout the city, and there is little doubt that the proposition will be adopted this fall. Moving pictures are now used in the schools of Thuringia, Germany, and in Paris, where geography, history and civics have been successfully taught by this means.

SELIG MONTE CRISTO IN OCTOBER.

Word has been received from the Chicago offices of the Sellig Polyscope Company to the effect that their great melodramatic masterpiece in three reels, Monte Cristo, will, in all probability, be released on Oct. 14. Exhibitors throughout the country have been waiting announcements of the release date of this subject, and now a most complete advertising and publicity campaign is being prepared for the use of exhibitors who show this feature.

UNIVERSAL ADDING FEATURES.

In addition to the twenty-eight reels a week which the Universal will produce after the first of October, the company is to bring out an extensive line of feature films. The Ambrosio releases will form a conspicuous part of this programme. The first film of this make will appear on Sept. 25 and is entitled Arabian Infamy. It will be the first in a series of lion subjects. Great Northern Features are also announced as an added strength to the programme, and this Danish concern has furnished a number of two and three reel subjects dealing with political life in the Russian Court. There will also be a two-reel production of Wilkie Collins's novel, "The Woman in

White," which will be put out by G. R. Nicholls, of the Gem. Two Imp features are Leah, the Forsaken, and Othello, in which King Baggot will play the leading role. Crystal reels are also another acquisition of the company. These pictures are made by Ludwig Erb and J. A. Golden, associated with the Crystal studio. They will be put out as split reels in the form of bright, snappy comedies. Pearl White, lately associated with Pathe, will be featured in these releases. The first will take place Oct. 6.

ECLAIR BALL.

The Eclair Employees' Association are to give a ball on Friday, Sept. 27, at Cella's Hall, Fort Lee. Mr. H. Maire, technical director of the Eclair plant, is president of the association, and he promises a great big



KATE PRICE

A Popular Vitagraph Player

wholehearted good time to all who will journey over to attend. Mr. Maire insists that there is not a better place on this side of the world than Cella's cuisine. He argues the beauty of the village as an attraction. Miss Tennant has promised to appear, and to make no attempt to make her eyes behave. Isabel and Muriel and Isabel's mother, too, have signed a bond to appear. Miss Stewart consents to chaperon the entire party if necessary. Little Clara Horton has secured her mother's consent to stay up till eleven. (George Larkin will start a buck and wing contest.



JAMES COOLEY

A Leading Man of the Reliance Stock Company



HOBART BOSWORTH

One of Selig's Directors and Leading Actors

Mr. Johnstone promises a dance to every young lady who will condescend. Mr. Francis threatens to prove he's not as old as he acts. Mr. Fraser will put his bells on. Director Sterling declares he will give every actor present a part for the next day, and last, but not least, if abduction plans do not miscarry, E. Arnaud will be in the midst of Eclairtown.

PHENOMENAL RUN OF RAINEY PICTURES.

The Paul J. Rainey pictures, which have been running to capacity houses in New York for the past twenty-two weeks without interruption, with no change in management or lecturer, and with the record of making money at every performance, have established for themselves a unique record in being the first series of pictures to claim so long a run in any locality. Yet when one considers the difficulties overcome in procuring these scenes, and the wonderful views of wild animals obtained at close range, the answer to their success is not hard to find. An expedition of over 350 men spent a year in the depths of the African jungles, and braved death from fever and wild beasts, in order that this film might be taken.

Mr. Rainey undertook his big game hunt at first, merely from point of sport. He was the first African big game hunter to provide that the scenes he saw, and the strange experiences through which he passed should be preserved through the medium of motion pictures. Accompanying his expedition was a large corps of motion picture camera operators, and whenever there was a hunt to be undertaken, or a dangerous trip into the jungles, these men were at the front.

The expedition consisted of 35 white men, 325 black men, 135 camels, 40 horses, 60 dogs, 54 oxen, and 150 sheep on the hoof. Mr. Rainey, Professor Heller, of the Smithsonian Institute at Washington, met Allen Black, of Port Said, and while traveling to Mombassa completed their plans. At Mombassa the complete Safari, or hunting journey, was arranged. Black giants of the Wakhambaha, the Swahelis, the Kavandas and Kharkaus, the courageous Massai, and Somalis, all African tribesmen of endurance, accompanied the expedition. The journey occupied about one year at the expense of over \$250,000. On Monday, Sept. 23, the pictures began approximately their sixth month at the Bijou Theater.

PATHE'S ROOSEVELT FILM.

Pathe Freres is to put out a big Roosevelt film. With Sagamore Hill for a background, the colonel was the target for a Pathe Freres camera man for an entire day. As the apostle of the strenuous life went through the day's routine nothing escaped the eye of the camera. The picture, it is said, gives one an intimate insight into the habits of the man, who, in spite of the fact that he is one of the busiest men in the country, finds time for life in the open country. Members of the Roosevelt family are also introduced in the course of the film. There are views of Mr. Roosevelt making addresses, but it is declared that they do not compare with the rest of the film showing him following his natural bent, the unconventional, and proving himself capable of doing well any work his hands may find to do. After the film was ready to be seen Colonel Roosevelt called at the Pathe office and, after seeing it on the screen, made the comment that it was "bully." The release date is Oct. 3.

LETTERS AND QUESTIONS.

Answered by "The Reviewer."

C. New Bedford, Mass., desires to know the reason why the Biograph Company will not tell the names of their players. She considers it a peculiar method since, when these players appear in some other company, they are invariably given prominence and their names at once known. Perhaps that is the secret of it. The Biograph lets the other fellow advertise what they do not have to. Like the wise salesman, they let the goods speak for themselves. Pauline Bush played the girl in The Girl and the Gun (American). As to whether Bison 101 are still being produced, they are quite universal, but don't let Thomas H. Ince hear you say so, but he ought not to mind since he made "101."

School Girl, Scranton, Pa.: It is not known whether James Cruse, of the Thanhouer company, is married or not. Judged from his professional work, he would make a good husband, but, of course, that is another story.

P. B., St. Louis, Mo.: It is the Solax Company that is featuring Barney Gilmore in Dublin Dan, whose name is associated with the Rocky Road to Dublin and Kelly from the Emerald Isle.

D. F., Baltimore, Md., thinks the actress who played the gypsy girl in The Dawn of Passion did a marvelous bit of acting. It spoke in the language of nature. Grace Murphy played the role.

C. S. S., Brooklyn, has the following remarks to make on the Canadian officials who are excluding pictures from Canada with the American flag:

In last week's issue of your valuable magazine I saw another article headed "No American Flag Again." After reading this I felt all the patriotism in my make-up surging through my veins. Where is all the patriotism in the film business? These Canadian picture houses would go out of business if it were not for the American films, would they not? I feel sure they would. Why, then, could not our producers refuse to supply these houses, so much against the American flag, with American films? I sympathize with these British subjects when forced to sit through a picture in which they are constantly reminded of the victory of the American flag over their mother country, but to reject a film for nothing more than just displaying the American flag is nothing more than insult to the flag, and the manufacturers, who are making their fortunes in the land of that flag, surely ought to have patriotism enough about them to refuse the small rental fees obtained from these houses, out of respect for the many houses of their own country.

M. H.: The little girl in It Pays to Be Kind (Eclair) is Isabell Lamon, who, it is understood, is a permanent member of the company. No record can be found of Unmerited Shame.

H. E. P., Pittsburgh, thinks the work of the witch in Thelma was most natural and convincing. The actress' name is Mrs. Julia Hurley.

E. M., Oklahoma, Okla.: John Stepping has not left the Essanay. William Lamp played Robert Hunt in The New Clerk.

Louise Sellig, New Orleans, La.: It looks very much as if the scenario writer you mention must have a "pull" with some newspaper editor. Doubtless the notice is a satisfactory one to herself and her friends, but, like other ordinary mortals, it's still up to her to "deliver the goods." Sellig is also very much in favor of what has been said in regard to publishing the names of authors. He notes that Edison has already done this and trusts that others will follow. Reliance, Kalem, Sellig, and Vitagraph, as well as a number of others, have followed suit, but not with any degree of regularity. Sellig goes on to say:

Now for a few words of criticism in regards to certain pictures I have seen. Are good scenarios, particularly comedies, so scarce that the companies purchase such stuff as A Water Fight, The Overworked Bookkeeper, and Pinned (Lubin)? I thought Lubin had a reputation for good, wholesome comedies, but not in this case. About Essanay's Broncho Billy subjects, which I enjoy seeing, although they do not produce enough of them, I will state that they are O. K., except in the last one I witnessed, Broncho Billy for Sheriff. I found a few faults, and the



SCENE FROM THE CALL OF THE BLOOD

Majestic Release, Out Oct. 1

ending was not clear. I was unable to determine whether he died or recovered from his wound, so as to hold his job as sheriff. Another thing I noticed, was when he picked up the child and went for his horse, it ran away from him. This, as far as I believe, was not true to life, as cowboys' horses, when once they become well liked to their owners, do not run away from them so easily. As for the balance of the picture it was fine, and I look forward to the next one. Why do they not produce one every week? Perhaps the writer of the Broncho Billy subjects cannot think of one that often.

I can comment favorably on Biograph's Pueblo Legend and in the North Woods, Vitagraph's Coronets and Hearts, Written in the Sand, Two Cinders, Bumps, and Selig's Sergeant Byrne of the N. W. Mounted Police. What has happened to the latter's great fire dramas, which they are particularly good at producing? Get busy, scenario writers, and give us another.

I also witness some of the pictures of the independents, and can speak with favor on the products of the Eclair, Bison 101, Thanhouer, Gaumont, and Victor films, the latter of which are particularly pleasing. Florence Lawrence making them all the more so. What an artist "Lubin" lost!

Before closing, let me say a few words on the merits of THE MIRROR. I would be sorry if I missed a copy. I have now a file of them and intend to purchase a binder to keep them in. I must say that it is a fine paper and serves the double purpose of keeping the public informed as to the drama and the motion pictures exceedingly well.

R. H. T., Lancaster, Pa., wishes to know how to become a motion picture actress and secure a position. It is a problem the Reviewer would gladly pass on to some wiser sage. He would say don't become one, and then you won't secure a position, for if you do become one you still might not. Most successful motion picture actresses, it is said, according to their publicity men, are magazine writers, creatures of surpassing beauty, scenario authors, expert horsewomen, diving Venuses and all-round athletes. One can believe it when one sees all the suffering the heroine suffers, so unless you are very tough and very expert, don't become one. Nevertheless, if you are remarkably beautiful, with plenty of money in the bank, after a year's round of the studios, possibly you might become an extra, which indeed would be extraordinary. It is best not to come and be one, but, of course, if you must, you will.

The Beasle Club writes from Louisville in glowing terms of Beasle Learn, after witnessing her performance in Believe Me If All Those Endearing Young Charms (Edison). While they admire Laura Sawyer's dimples, they do not feel that they are quite "as pretty as our Beasle's." There is no record of her sister's appearance in pictures.

"Joy," New York: The cute, sweet little girl who played the part of the daughter in

Kalem's Kentucky Girl was Mae Marsh, and the young man who gets her in the end is Carlyle Blackwell. "Joy" declares that in her five years reading of the motion picture department, that she has always been able to rely on it and it has become a prominent factor of her club.

A portion of a letter received from a director some time back contains such an interesting account of his troubles and experiences with scenarios that it is published herewith, for the benefit of scenario writers and others:

A manuscript that can be produced as it is written is very rare and a godsend to the director. Most manuscripts only contain the idea. The director must work it out. On several occasions I have made two, and even three, entirely different productions from a single scenario that contained as many different ideas, and yet the original scenario would have been impossible. The critics would have probably considered it a joke. Then, again, I might receive a scenario that would make a splendid production as it stood, but it probably would not pass the Board of Censors. I must eliminate the objected to features, and in doing so change the entire story. One more. The scenario as written may pass the Board of Censors, but will it pass the Los Angeles Board or the Detroit Board, or others too numerous to mention? or perhaps it will be offensive to England, Germany or some other nation? I must also consider the effect it may have on children. Pictures suitable for children are objected to by the exhibitor, who demands Indian and cowboy pictures with plenty of shooting and action. And as the latter class of pictures are objectionable to the censors all over the country, what is the poor director to do? I believe that the making of moving pictures should be prohibited, as they are very demoralizing to directors.

ESSANAY RELEASES FIRST OF OCTOBER.

The Essanay Company announces the following releases for the first two weeks of October: Tuesday, Oct. 1, Ghosts; Wednesday, Oct. 2, Well Matched; Thursday, Oct. 3, The Redemption of Silvers; Friday, Oct. 4, Terrible Teddy; Saturday, Oct. 5, Love on Tough Luck Ranch; Tuesday, Oct. 8, Alkali Ike Stung; Wednesday, Oct. 9, The Rebellion of Mandy; Thursday, Oct. 10, The End of the Fend; Friday, Oct. 11, Not on the Circus Programme.

AMUSEMENT FOR SMALL COMMUNITIES.

LOS ANGELES (Special).—Solution of the amusement problem for small communities unable to support entertainment projects, has been made by the Woman's Club of Sierra Madre, near Los Angeles, a foothill village. The club has purchased a motion-picture machine and is giving exhibitions three times a week, charging nominal admission, just sufficient to cover expenses. Naturally the influence of the membership and club is a drawing card. The careful selection of films and opportunity to witness pictures at home, is bringing success. The attractions are sufficiently democratic in character also to attract all classes and Sierra Madre, where no picture-house promoter would venture, has its entertainment, thereby keeping its young people from traveling distances evenings for amusements. The scheme is one which recommends itself highly to progressive women elsewhere, who have the interest of the young people at heart.

REVIEWS OF KINEMACOLOR RELEASES.

Views In and Around Monte Carlo.—Outside of some of the notable effective coloring displayed in the film in the parks and gardens of this city, the views of the bay, standing out vividly in the sun, the most noteworthy feature of this film is, perhaps, the plastic nature of the objects one sees in some of the scene—an effect rarely realized even in the best photography. The scenes depicted include the Casino, the Oceanographic Museum, the Prince of Monaco's palace, a panorama of the city from the palace, a ride through Monaco, and a view of the harbor showing some remarkably effective scenes.

Experiments With High Explosives.—These pictures taken at Peekskill, N. Y., where the United States army is posted, show the use to which dynamite is put in army maneuvers. Land mines, marine mines, blasting and clearing are among the demonstration.

Paris Modes.—Showing some of the latest fashions in millinery and gowns, and at the same time disclosing some exceptional blending of colors.

Fisherman's Luck.—A light but interesting little drama of no particular depth or originality of plot is unfolded on this film with a certain cleverness and ingenuity which is altogether pleasing. At the same time it is well made and played, and particularly careful in the way it has introduced its feature, the manner in which a fisherman draws in his catch of fish from a net. It is a thoroughly interesting procedure, and naturally the colors add much to the enjoyment and atmosphere of the film. It tells the story of a young fisherman's daughter, who while her lover is out in his smack making a catch is being won away by the sleek young stranger. Later the young man invites her on an automobile ride, and makes an attack upon her. It is seen by the true fisher lover in his smack, as he raises his glass to his eye. He puts for the shore and to the rescue, and after an exceptionally well played scene in that the fisherman does not do the conventional. He seizes the wayward youth and dunks him in the sea, while he sails off with the maid. The coloring is good, particularly the views of the sea.

MEXICAN GOVERNMENT USES PICTURES.

The Mexican government under the direction of President Madero has instructed Major Emeliano Lopes Figueroa, chief of police of Mexico City, to install moving pictures throughout the city. It is hoped that by these theatres the lower class will be persuaded to keep away from saloons and dives where pulque is sold—a fatal drink of Mexico. The entertainment will be absolutely free, and only pictures of the highest moral tone will be shown, it is declared. If the experiment proves successful, the plan will be put in operation throughout the country.

STUDIO GOSSIP.

"POP" COGAN, for sometime scenario editor for the Edison Company, is now connected with the Reliance Company in a similar capacity.

JOHN STEPPING, whose recent appearance in other quarters has caused some comment as to whether he is still with the Essanay Company, is now safely back in the Chicago Essanay studio and at work again. The departure was a matter of courtesy.

AUGUSTUS CARNY, better known as Alkali Ike of Essanay fame, was forced to take a day off last week, so the story goes, when he arrived at the Chicago studio and saw the growth of the Essanay plant. He had been absent three years and a half. But it was not long before he knew every soul in the place by their first name. Carny makes friends quickly, and he is the popular little hero at the studio. He will be featured in a number of forthcoming comedy subjects.

WILLIAM C. DOWLAN, who has been playing leads with the Belasco Stock company, San Francisco, has joined the Universal company, under Director Fahrney of the Nestor forces.

FRANK POWELL has resigned as director of the Powers company and expects to devote some time to perfecting several scenarios.

WILLIAM BROWN, of the Kinemacolor Stock, better known as "Bill," is a real heavy—about two hundred and ninety. In a picture which was being filmed the other day it was necessary for "Bill" to do considerable horseback riding. As the sun went down the horse was led to its stall—a very tired horse. Some of the pictures were not up to Kinemacolor standard and orders were given to retake them. When "Bill" went to the stall for his horse the next day he found that it had hung itself with its halter—a direct and apparent suicide. Death rather than another day with "Bill."

MARTHA RUSSELL, of the Essanay, is to make a tour of the Southwest shortly, appearing in thirty different cities, one day each, and appearing at the leading moving picture show. She will give a talk on the manufacture of moving pictures, the personal side of the player's experience, and will appear in connection with Essanay films in which she was featured. A similar trip through the South last year turned out to be a great success. Miss Russell happens.

(Continued on page 33.)

Reviews of Licensed Films

Blind Love (Biograph, Sept. 12).—The Biograph Company have again presented a philosophical little drama from life, laying bare the human truth back of it all. The contrast between the first part of the drama, where the girl in her youth judges only from outside appearances and elopes with the nephew, and the latter part, where the lessons of life work heavily upon her, is all vividly drawn, not only from the construction of the film but from the exceptional portrayal by each one of the players. Each is a distinct type in itself, adding much to the strength and humanity of the whole. The girl playing the leading role does, perhaps, some of the best work she has yet accomplished in the way of vivid and contrasting transition. The atmosphere of entire composition is particularly true throughout, but at the beginning the church picnic and the life around such an environment is especially apt in its suggestion. At the picnic the girl discards her house-country lover for the nephew of the minister fresh from college. He brings a street piano into the grounds and starts some dancing. The minister disowns him for the insult. The girl sticks by him, and after a quick marriage by the justice goes to the city. Several years afterwards she writes home in her pride of her husband's great success, when in reality they are at life's bottom. Her husband is accidentally killed by the organ grinder who years before had come into the picnic grounds. The country lover decides to go to the city at this point, and there learns the true state of affairs. Through dramatic scene and evolution, he brings her back home with her child and into his own heart.

Pathé's Weekly (Pathe's, Sept. 10).—There is not the usual amount of interesting events exhibited in this week's pictures that have marked Pathé's Weekly during the past. One of the feature scenes is the winning of the world 10-mile championship race by Frank Kramer at Newark, N. J. Among the others shown are Arthur Bellderman, winning the novice swimming race at Rye Beach, N. Y.; bathers making a series of sensational dives into the sea from rocks 90 feet high at Torquay, England, and the visit of the Prince of Asturias, heir to the Spanish throne, to Mogoria, Spain.

Sterna Papa (Biograph, Sept. 10).—There was everything combined in this picture to make a highly popular farcical comedy. Papa, who is the sad possessor of a madly daughter that has failed for years to invent the male sex, and the picture deals with his final victory in getting rid of her. Character acting has been adroitly blended with action with the consequence that spectator is continually convulsed in laughter. A shy suitor appears on the horizon for the girl, and Papa is horribly anxious to see him succeed. His show of pleasure, however, tends to frighten the swain away. When Papa discovers this, he immediately changes and becomes the stern father. The young man is invited to leave the premises and is helped on his journey by the end of Papa's shoe. This has the desired effect. The suitor returns and persuades his lady love to elope with him. Papa, of course, learns of their plans; pursues, and, in a whirl of excitement, the couple are married; Papa forgives, and there is happiness.

The Substitute Model (Sells, Sept. 10).—Pathé is the intended spirit of this drama, but it fails to impress. The frail idea on which it is based is the primary cause for this, and it is hardly worth the space which has been exercised in the handling of the plot. An unfortunate condition arises in the family of three, the mother and two daughters. In the blindness of the youngest daughter, and this would have been enough to gain the desired sympathy of the spectators. But the failure resulted in making luck a means of restoring the child's sight instead of sacrifice. Eugene Bessner as Millicent Carr, the stenographer, was more than acceptable in the role, giving the character all sympathy and sweet Betty Harris was cast in the part of the little sister. The mother was taken by Anna Dodge. Millicent Carr is a steady, prim little stenographer in the modes department of a dry goods store. At home her little sister suffers from headaches which the doctors diagnose as approaching blindness. They pronounce an operation necessary. Then arises the question of money. Millicent satisfies this need by substituting herself for the regular model at the store, when a prize is offered and the model becomes sick. Herein lies the weakness of the picture. Luck, aided by the producer, stepped in to the aid, when a far better impression could have been made if the older sister had been compelled to undergo some sacrifice. The picture features styles and kowtow where in lies its interest and weakness since the feature has not been carefully handled in its relation to the story.

Love's Messenger (Biograph, Sept. 10).—For a farce of this character, variety and originality are conspicuously lacking. One can readily understand that would happen when a man discovers in one of his biscuits at dinner a love note, really intended for the maid, but which he thinks is for his wife. The note came from the cook downstairs, and downstairs goes the angry husband, demanding explanation. The cook unable to grasp the situation, makes a quick get away in the dumbwaiter and this only multiplies the complications. There is never a dull moment until the end, and the explanations are over.

Popular Betty (Vitagraph, Sept. 14).—There is a lesson in the almost tragic result of a jealous girl's effort to get revenge. There is nothing of the farcical in the picture; it is something that could have quite easily happened in life itself. Betty Wilson, played by Clara Young, flies off to a distant hotel to escape the strenuous social life she lives in. Her popularity at the new hotel grows by leaps and bounds, until the other girls, fearful of their own security, seek a means to relieve themselves of Betty's presence. Betty conceals the plan of circulating the report that Betty is crazy. This succeeds better than she anticipated, and her rival becomes a social outcast for the time being. Jack, Betty's sweetheart, appears on the scene, and while the two are talking at the well Jack accidentally falls in. Betty rushes off to secure help, but is only laughed at. In the meantime some farm hands hearing the man's cries, drag him out, and notify the town policeman. Betty is arrested and taken to the police station on a charge of being crazy and ever Jack's explanations do not clear matters. It is left for Ruth to come forward and settle the trouble by confessing. The jealous girl is played by Dorothy Kelly, and Jack, Betty's sweetheart, by James Young.

The Foreman in a Teacup (Vitagraph, Sept. 14).—Rarely has a comedy been presented which conforms more rigorously to the rules of sound comedy than this one. To the credit of

the producers, no effort has been made to introduce a bulk of action; they have relied for its success on the freshness of the theme and a deft handling of complication and situation. Rosemary Theby is cast in the role of the attractive young girl, and thoroughly lives up to the title. Walter Brown, a young politician, is played by Earl Williams. Sybil, at tea with her friend and the sister of her admirer, has her fortune told from the teacup. She is informed that she will cross the water, discover a buried treasure, and marry a man with a title. This upsets Sybil and Walter's suit becomes almost a thing of the past. He persists in his attentions, and compels the fortune to work out to his own advantage. His efforts in this direction are calculated to create innumerable laughs.

The Trusty of the Law (Lubin, Sept. 14).—This play is an impressive one, and, although marred by some exaggeration and flaws, it leaves one with the satisfaction of having witnessed a good drama played by a well-balanced cast. The picture is the least weak-nemes of the picture is its failure to show a sufficient reason why the father should refuse the hand of his daughter to the rising young sheriff—an inconsistent habit of motion picture fathers. Naturally, if there had been no refusal there would have been no reason for the drama. A mere statement of a condition or fact is not enough; there must be a proper reason for every action and thought in a successful picture. Consistent effort has been made to give the plot harmony, and nothing is lacking in this respect. McNeal, who plays Virginia, has been elected sheriff, but still her father objects to his attentions to his daughter. One of Virginia's brothers is found dead, and a worthless negro is suspected of the murder. The evidence against him, though circumstantial, seems conclusive, and the community determines to lynch him. Bob McNeal, true to his oath, declares that he will protect his prisoner. He is on the point of being slain at his duty, when an accident discloses the fact that the boy met his death accidentally. Virginia is just in time with this information to prevent the deadly assault. The conclusion is that Bob enhances his popularity, secures the friendship of the Gordons, and becomes an accepted suitor of Virginia's. Edgar Jones is cast in the role of the sheriff, and Clara Williams his sweetheart.

The Sleeper (Lubin, Sept. 18).—This film is possessed not only of good scenes and photography, but of a plot and development which is both intense and interesting. It is melodrama, but melodrama of the better class. Dave Randall, an old prospector, who has left his wife and grandson to seek his fortune in the hills, falls asleep and is found by drunken cowboys. They determine to play a joke on him by locating a claim against him. They build a monument near, and write out a criminal indictment. The old man wakes up and places his hands on a rich piece of ore. After a difficult attempt to secure means to record and develop his claim, he succeeds, and is united once more with his wife and grandson. Ten years later we see old Dave and Bob, the man who helped him with money, giving a little banquet, celebrating the tenth anniversary of the discovery of The Sleeper. Dave, the old prospector, is played by Richard Wagnemann. Dredella Casperson plays the role of the wife, and Robyn Adair the friend.

The Brand Blotter (Sells, Sept. 17).—Romance, combined with a virile touch of the West, is found in this dramatic little story, written by Elizabeth Fraser, and produced with much fidelity to detail by William Stedman. Moments of dramatic suspense are not wanting, and the unselfish abandonment of sincere love has been exceptionally well suggested in the character of Dulcie Brent, the daughter of a wealthy cattle owner. It is a situation, by her father that she may not marry Jim Windless with whom she is in love, until his herd of cattle matches hers, head for head. As love means considerably more than cattle to Dulcie, she proceeds to change the brand on her own cattle to the Diamond S, used by Jim. He discovers her in the act of making the alteration on one of her steers, she rides away and Jim is found leaning over the animal by Brent, the sheriff, and a party of cowboys. Later they meet Jim in the town and accuse him of using "the brand blotter." Following a liberal use of his fists he escapes from the saloon and seeks safety in flight. After a hard cross-country chase he is captured, and only the intervention of Dulcie prevents his death. Brent then consents to their marriage and Jim Stedman, as Dulcie, supplies acting of conspicuous merit. William Duncan presents a strong figure as Jim. Rex De Rosselli draws the cattle owner along conventional lines, and other characters are well played by Lester Cuno, Shorty De Long, C. E. Reeves, C. R. Tipton, and B. Jacobs.

Lazy Bill Hudson (Edison, Sept. 18).—The author of this comedy, E. J. Montague, has developed a rather clever farcical idea along somewhat chivalric lines, and the result just falls short of being excellent. As it is, the film draws one or two good laughs, and for the rest remains quietly amusing. The best incident in the story, and really its central feature, is found in the predicament of a man who, clothed only in pajamas and boots, finds himself locked out of his own house. Lazy Bill Hudson has acquired the habit of lying abed of a Sunday morning, despite the protestations of an alarm clock and an outspoken wife. On the Sunday morning in question the wife urges Bill to curtail his nap without avail and leaves for church. He is entirely a newsboy appears, leaves a paper on the front porch, and rings the door bell. Bill, deciding that he might enjoy reading the news while in bed, draws on a pair of touts, his only clothing, save the pajamas, and next appears on the porch in search of the paper. While picking it up the door closes behind him and he is in an embarrassing, not to say chilly, position. He appropriates a woman's coat hanging on the clothes-line, then finds a ladder that will give him access to a second-story window, the only one open. Meanwhile the wife, accompanied by the pastor of her church and several friends, has returned, and they are seated in the parlor when Bill stealthily ascends the ladder. He is seen through the parlor window and mistaken for a burglar. The young minister calls a policeman, who in turn climbs the ladder and gives Bill a sound beating before he is rescued by his wife. This little tale is told with rapidity and extremely well acted by William Wadsworth in the title role. Alice Washburn is the wife, and Edward McConner as the policeman.

National Soldiers' Home, Virginia (Edison, Sept. 18).—In this film the effort to provide a dignified and exceptionally complete presentation of the quarters occupied by the vet-

eran soldiers; also an idea of the comfort in which they may pass the last days of their lives is admirably accomplished. The views of the hospital, one of the barracks, the power house, the dining room for convalescents, a bird's eye view of Hampton Roads from the balcony of the hospital, one of the colored veterans' Memorial Day celebration, a salute in honor of the dead, and a review by the Governor of the Home. The film is interesting with a touch of pathos.

A Vitagraph Romance (Vitagraph, Sept. 18).—Apart from the enormous story it contains, unusual interest is given to this film by the insight—fragmentary but inviting—it affords into the actual making of motion pictures. All in the natural development of the plot, glimpses are given of the Vitagraph studios and offices and the directors and players whirling a play into shape. Nothing of this kind has been done so well before, and it is certain to entertain the public with a desire to see the wheels go round. As for the story it is a novel variation of an old theme. The daughter of a Senator falls in love with an impetuous author, and after the manner of wealthy fathers, the Senator says, No. Then, that his daughter, Caroline, may be out of harm's way he places her in a boarding school with instructions that no male visitors shall

be received. The long arm of coincidence enters here to bring about a meeting between Caroline and her lover in Central Park. An elopement is planned and successfully accomplished, so much so that the first intimation of its having taken place reaches the Senator through the papers. Promptly the Senator writes his daughter not to expect any assistance from him, and contemporaneously the young couple is beset with hard times, for the author has taken to writing motion picture scenarios that he cannot sell. Eventually Caroline is engaged as a motion picture actress, her photograph is placed in front of a theater, and leads to the discovery of her whereabouts by her father, who visits the studio when a rehearsal is in progress. Naturally, a reconciliation is effected. Edward Kimball as the Senator, Clara Kimball Young as Caroline, and James Morrison as the author give capital performances, and in a part of less importance Flora Finch is quite as interesting as ever.

The Bandit's Spur (Pathe, Sept. 18).—A too rapid transition in scenes during the vital first moments of this picture, when the fundamentals of the story are being presented, provides an unfortunate defect in an otherwise effective release. The opening incidents are fragmentary, without the necessary binding links, and not until the film has been half run does the spectator fully grasp what it is all about and become centered in the development of the story. A bandit is fitted with a pair of



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Released Wednesday, Oct. 2
"WELL MATCHED"

A funny comedy, funnily portrayed. John Stepping in a big laugh role.

Released Thursday, Oct. 3
"THE REDEMPTION OF SLIVERS"

A fine dramatic subject of a thug's regeneration by a simple country lass. Beverly Bayne, E. H. Calvert and Frank Dayton featured.

Released Friday, Oct. 4
"TERRIBLE TEDDY"

One of those rip-roaring comic "hits" that keeps you hanging to your seat convulsed with mirth. Howard Masimer, E. H. Calvert, John Stepping, Wm. Bailey and Lily Branscombe in side-splitting portrayals.

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BUD, a young cowboy, bashfully proposes to the popular Mary, and is bashfully accepted. Not even a kiss seals the compact. Soon after Hamilton, an Easterner, visits her father on business and becomes attentive to Mary. Flattered, she carries on the flirtation, to which Bud jealously protests, but is calmly given back his engagement ring. When, however, the two men come to blows over Mary, and Bud is injured, her true love for him reappears. She reproves Hamilton and once more accepts the ring from her bashful lover.

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BOBBY'S FATHER

Monday, Sept. 23

His father is a poor specimen. Little Bobby shows him how to be a man. He takes a tip and tries to follow the boy's example.

HIS LORDSHIP, THE VALET

Tuesday, Sept. 24

On a bet, a wealthy fellow takes a job as valet. The lord and the valet swap places. The valet is so lordly, they become great friends.

BILL WILSON'S GAL

Wednesday, Sept. 25

She proves herself a woman of character and rises superior to her environments. Her good luck is well deserved. We are glad to see it.

THE SIGNAL FIRE

Thursday, Sept. 26

The ship is wrecked. The captain sticks to it till the last. He gives up his wife as lost. He finds her, months after, on an island in the Pacific.

THE COUNTS

} Split Friday,

} Reel Sept. 27

Two rousing comedies. Vitagraph laugh-producers. The college boys as counts. Weary Willie and the elephant are all rib-ticklers.

IRONY OF FATE

Saturday, Sept. 28

Our lives, like ships at sea, an instant meet, then part forever on their courses fleet. And we think of what might have been.

NEXT WEEK—SIX A WEEK**HER CHOICE**—Ours, too.

Monday, Sept. 30

ADVENTURES OF THE SMELLING SALTS

Tuesday, Oct. 1

Lambert Chase, Detective.

BACHELOR BUTTONS } Two comedies.

Wednesday, Oct. 3

DIANA'S LEGACY

Thursday, Oct. 4

SHE CRIED—Nothing but laughs.

Friday, Oct. 5

HER SPOILED BOY—A good lesson.

Saturday, Oct. 6

THE RED BARRIER—A vision

Special Three-Reel Feature, "AS YOU LIKE IT," Released through the General Film Co., Monday, October 7

LUBIN FILMS

Released Saturday, September 21, 1912. Length 632 feet.

HIS PAIR OF PANTS

This farce is a scream. While Smith is digging the garden up, dressed in overalls, his wife sells his work-a-day pants to an old clothes man. Smith's mouth's salary is in the pocket. The peddler sells the trousers to a Hobo, who spends half of the money, and being chased climbs a barbed-wire fence and ruins the garments.

Released Saturday, September 21, 1912. Length 434 feet.

HIS TRADE

To improve trade, Solomon Decker, a glazier, buys a lot of balls and bats for the boys, who immediately get busy at breaking windows. Business is booming for Solomon, but the boys follow the glazier, begging for more balls. The neighbors get wise to the trick and Solomon is landed in a lime box.

Released Monday, September 23, 1912. Length 1,861 feet.

A GAY TIME IN QUEBEC

Fritz and Hans make up their mind to have a gay time in Quebec, and they do. Of course their many pranks, as usual, interest the police, who finally show them the nearest way to the depot and assist them on a train.

Released Tuesday, September 24, 1912. Length 1,862 feet.

THE RENEGADES

A very dramatic Western story of the Pioneer days. Jim Carson abuses his wife, who is protected by a young prospector. Carson is eventually killed by an Indian; the prospector in return kills the Indian and remains back with the widow.

Released Thursday, September 26, 1912. Length 573 feet.

SWIMMING AND LIFE SAVING

Guy M. Dailey, ex-champion swimmer of the world, gives a wonderful exhibition of rescuing a drowning man, and the resuscitating by the one-man process. He also sleeps, eats, drinks and smokes under water. The picture is thrilling and instructive.

Released Thursday, September 26, 1912. Length 573 feet.

BUSTER AND THE GYPSIES

Buster, Henrietta and Brooks go to a Church Fair and Buster has a quarrel with his hated rival. Being sent to bed, he dreams that Brooks abducts his lady fair. He (Buster) goes to the rescue; after a terrible conflict he wakes up still fighting.

Released Friday, September 27, 1912. Length 564 feet.

THE WATER WAGON

Jerry Gayboy, after a bat, resolves to go on the water wagon, hence he takes a job as street sprinkler. He, however, falls off and takes just one more. He renews the lag and as he drives the wagon squirts the water over everybody he sees. The crowd pull him off the wagon, and tying him behind the cart, give him all the water that is coming to him.

Released Friday, September 27, 1912. Length 498 feet.

GLUED

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Alone in New York
The Boy and the Girl
The Little Girl Next Door

NEXT—The Foundling—Oct. 18

C. JAY WILLIAMS

Bridget's Sudden Wealth
The Stranger and the Taxi-Cab
Lazy Bill Hudson

NEXT—Cynthia's Agreement—Sept. 25

HAROLD M. SHAW

The Governor
Hearts and Diamonds
The Grandfather

NEXT—Mary in Stage Land—Sept. 27

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spurs and loses one while escaping from the occupants of a wagon, whom he held up and robbed while crossing a prairie. Scenes immediately following show a cowboy sitting with a pretty Mexican girl in the seclusion of a wooded glen, and receiving a bracelet as a token of her regard. Again the cowboy appears, this time wooing another girl, who gets his recently acquired bracelet and inadvertently meets her rival. There is something of a rumput and the two girls visit the liberal lover, intent on learning who is being fooled. The young woman from Mexico is scorned and she leaves, nursing the desire for revenge. Next the sheriff's office is screened and the victims of the bandit appear with the tell-tale spur. From this point the picture achieves keen dramatic interest. With Mexican cunning the vengeful girl places the mate to the lost spur in the cowboy's room and takes good care that suspicion may revert to him. The trick works so well that he is about to be hung when the man who sold the spurs in the first place comes to his rescue. The girl and the bandit then ride for their lives and finally give battle to the pursuing force, with a fallen tree for protection. A bullet ends the life of the bandit and the girl falls weeping on his prostrate body.

The Parasite (Kalem, Sept. 16).—The Kalem battle scene is present in this film with all its exciting excellence, and the story itself affords both interest and a certain novelty in conception. It is trick film, since the one man, Carlyle Blackwell, plays two roles. The effects are unique, except in the last scene, where the two men, who apparently look alike, are on at once. The youth in the story leaves his sister to join the Mexican Insurrection. He is wounded on the battlefield. The parasite, the exact counterpart of himself, finds him there, and, believing him dead, concludes to take his place in the family circle after finding papers on his person giving the requisite knowledge. He is able to fool the sister and her friends. The character of the girl is then introduced, although she was not indicated before in the drama. She has a necklace given her for a birthday present, which the parasite in his profession of sneak thief concludes to obtain possession of. One can hardly compliment him on his dexterity. He procures the necklace, and to all appearance is successful until the last moment, when he is discovered. The girl imagines that it is her own brother who is guilty of the crime until the real brother, wounded on the battlefield, appears from the army hospital.

The Elopement (C. G. P. C., Sept. 17).—The inspiration for this film is announced as the series of famous paintings by John Lonnar, which tells the simple story of a girl who eloped with her young man despite her father's objections. The picture naturally exists for the delightful scenes and atmosphere of romance it creates. It has been done in colors with backgrounds of old castles and beautiful flower gardens, and acted with a grace and character which is particularly charming. She meets the youth, who comes to call. While she plays to him on the harpalcord, the father goes to sleep, and they wander about the garden. Then comes the elopement to the inn where the father pursues in hot haste. Here is presented the representation of the painting. The Elopement, and later the reconciliation, two scenes of artistic conception and worth.

General Booth's Venice of Spain (C. G. P. C., Sept. 17).—The old Spanish city shows a close resemblance to the famous old Italian

city, and the film gives a pleasing and complete description.

Neptune's Daughter (Essanay, Sept. 17).—There is a poetical trend to this composition wherein lies its charm, but it has hardly been constructed in such a way as to adequately bring out the spirit of the little fantasy. Perhaps the fact that it was a dream was meant to excuse all errors that the producer may have made in this direction but there seems to be sufficient material without this idea to make a delightful imaginative little conception. The action is, perhaps, too long drawn out for the best dramatic effect, as the scenes are held for too great a period. The costuming and make-up of the mermaid and old Neptune is remarkably good, and the manner in which they are brought on the scene is particularly effective, and while Miss Russell, who plays the leading role shows imagination, she is, perhaps, not possessed with the personality and the power to excite all she feels. Francis Bushman is the young artist, who goes through the experience of believing that he falls in love with the mermaid. While waiting on the shore with his sweetheart, her scarf floats below to the sea and into the outstretched arms of a mermaid. Is going for it the youth meets the mermaid. They become fascinated with each other. The maid begs Neptune to grant her the privilege of permitting her to become a mortal with the provision that she may return only once to the sea, but the second time must meet death. The artist grows tired of her peculiarities, and she goes back to the sea, and therein loses her one chance given by Neptune. Later when she finds that she is cast off for another, she rushes back to the sea, where she meets the death of a mortal. Then the artist wakes up to find that he has had a dream.

The Troubled Trail (Vitascope, Sept. 17).—There is a good strong story back of this film, and it is, on the whole, a dramatic and gripping one. Much good dramatic incident and situation, however, is seemingly lost by the producer's indulgence in the overblown method of acting which does not always strike one as quite convincing or appropriate to the situation, which, perhaps, for this very reason is not so acute in the development of the situation as it might otherwise be. George Toller plays the role of the middle age husband and protector with much sympathy, while Mary Charleston as the girl and Robert Burns as the young friend are also in full accord with their respective destinations, though one can count four between every more they make. W. C. Wing, the author of the scenario, and Rollin S. Sturgeson the director. The girl's father writes his old friend to care for his daughter he is sending him. On her arrival, the other men are wont to place another construction of the girl's presence in the friend's home. He marries her, but assures her it will make no difference in their relation. She however, grows to love him, though he does not understand it. He misconstrues the actions of a young ransomer but permits the amorous situation to go on. The girl is bitten by a snake, and is rushed to the physician's by the young ransomer. She leaves a note behind explaining the circumstance but the husband's jealousy and distrust is at last aroused, and he starts out in pursuit. After an exciting chase he arrives at the physician's office only to find out his mistake, and at last to declare his love for the girl.

(Continued on page 32.)

Florence Lawrence

Appears in

| | |
|--------------------|----------|
| All for Love | Sept. 13 |
| Flo's Discipline | Sept. 20 |
| The Advent of Jane | Sept. 27 |
| Tangled Relations | Oct. 4 |
| Betty's Nightmare | Oct. 11 |

Florence Lawrence

THE ADVENT OF JANE

Released September 27, 1912

VICTOR FILM MANUFACTURING CO.
575 Eleventh Avenue New York City

Released through the Universal Film Manufacturing Co.

Reviews of Supply Co. Films

Benoit's Fortune (Great Northern, Sept. 21).—Here is one of the best farcical comedies from across the water seen for a long while. The humor, which has been well distributed throughout the picture, is of a clean, spontaneous type, calling forth the well-earned laugh. And the acting deserves the highest commendation, especially the leading comedian. There is contentment and harmony in the little family of three, the father, the mother and the daughter, until money enters them. From a humble cottage they are suddenly hoisted into a mansion with servants a plenty to amuse and amuse them. The girl's sweetheart, who has been a favored suitor, is now spurned by the mother with social ambitions. A penniless duke visits the home in pursuit of the rich young heiress. The rejected suitor, to offset this at the instigation of the father, appears as a prince and with financial aid to back him presses his claim to success.

At the Foot of the Ladder (Thanhouser, Sept. 22).—Here is an excellent comedy, well told and, furthermore, a moral is attached. During the first scene the sociator gets a clear understanding of the relative position of the characters and a meager inkling of the complications that are to follow, which engages his interest. As each scene is flashed upon the screen the plot accumulates and never slows down until the last scene, when the little heroine rests securely in the arms of the man she decided to marry. The girl, played by Mignon Anderson, has just made her debut into society, and her father and mother assume the task of picking out a suitable husband for her. It is decided to have her daughter married to a society leader and father to his junior partner. The girl meets, at her coming out party, the man she decides to marry. Father plans an elopement for his child, thinking to appease to her romantic side, and so does mother, and the girl, discovering their plot, plans an elopement of her own with the young newspaper man of her fancy. She agrees separately with the parents to elope with the man at the foot of the ladder at twelve o'clock. Through the newspaper youth, the society leader and her partner are arrested as burglars, he carries the girl off to be married, and the girl on returning explains that she did as they told her and married the man waiting at the foot of the ladder. Harry Chamberlain is cast in the role of the reporter; Carter L. Hastings as the mother, and Miller Chamberlain as the father.

The Forcible (American, Sept. 19).—In the conception and unraveling of this Western drama, scanty initiative and originality are displayed. The only feature worthy of notice is the turn that has been made at the end of picture story. It is unlike the general finish of the usual class. The girl, after the death of her father, is driven out of her home by the villain, who holds a mortgage. The only way to save the home is to marry the man she hated, but this she naturally refuses to do—as her heart belongs to the hero, a young cow puncher. She has given up the old home and is departing for somewhere; not indicated, when the hero overtakes her and rides off, hand in hand, to search out other pastures.

The Redemption (Reliance, Sept. 21).—In this picture there is the foundation for a powerful melodrama, but through improper han-

dling of the plot it sinks to the ordinary and leaves only a feeble impression upon the spectator. Failure to comply with the immutable law of cause and effect; of giving a real reason for an action is the play's principal fault. A young woman, happy in the love of her husband and child, receives word from her brother that he has been released from prison, and asks for her assistance. The girl responds to his call without the husband knowing it. She hopes to complete the redemption of her brother before her husband learns of his existence. This was a sufficient reason, until the brother came into the house secretly, and by leaving his cigarette stumps around, arouses the husband's suspicion. At this point there is no reason why the man should be kept in darkness longer. The peace of the home is about to be disturbed, and there is no sufficient excuse for a woman to maintain silence at such a cost when the issue is trifling. The husband does force the brother to disclose his identity after catching him in the house, and forgives all round.

The Life of a House (Solax, Sept. 20).—The influence a rose may exercise upon the poor and the heartick of the human race is the subject of this picture. Though pains have evidently been taken in the production it still remains weak, since every one knows that a flower will oftentimes bring gladness to the heart, but there is nothing wonderful in its effect. In the first scene we see the rose in its natural surroundings, and then in a series of scenes it passes from one to another, leaving in its wake joy and health. There is pleasing sentiment to the picture, however.

Picturesque Hudson River (Solax, Sept. 20).—There is a quantity of gorgeous scenery displayed in this picture. The producers have failed, however, to establish the location in the minds of the spectator, and unless one is familiar with geography, he might become confused, as the first scenes show the river at its source as a very small stream.

General Booth's Funeral (Gaumont, Sept. 21).—At General Booth's funeral, held recently in London, England, one of the largest crowds that has ever been known for such an occasion was in evidence. The Gaumont Company have succeeded in photographing the crowd and the funeral procession. The picture proves exceptionally interesting. The first two scenes, one showing Booth preaching in one of the parks of the city, and the other showing him lying in state after death, are especially worthy of note. As a timely feature, this film should prove popular.

Mary's Chauffeur (Majestic, Sept. 22).—This story picture engages the interest of the spectator from start to finish, and is productive of considerable laughter. It is a farcical comedy, but there is a well-defined plot lying at its base, and every advantage has been taken of the situation and complications. A young man has exhausted the patience of his wealthy father with his fast ways of living, and he is shined off to the country and placed in the hands of an old friend. But before leaving the young man changes places with his chauffeur, and the girl of the country hearing of his coming, changes places with her maid. In a time the young man arrives, but takes his place in the kitchen with the maid. The real chauffeur believing that his chance has come, makes de-

perate love to the girl who he thinks has money, and the young scapegrat sees many good qualities in the maid. Both the men are successful in their suits, and the straightening out of the complications that follow makes the fun of the piece.

His Better Self (Broncho, Sept. 25).—It is a pity to mar a good story by introducing into

the plot unnecessary scenes, but that is exactly what the producers have done in this case, seeking probably to make an effect thereby. In a drama any scene that diverts the attention of the spectator from the central theme at hand is rather detrimental to the continuity and unity of the whole. Up till the time the hero of the drama follows the brother of his would-be sweet-

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heart out into the desert with the intention of killing him, believing that he is his rival, the plot has progressed smoothly and the interest has been sustained. But the producers then give the spectator a treat to a knife duel between the two, when one of them is supposed to be half dead from thirst, and then follows this with a crowd of cowboys doing the usual dash on their horses, which cannot be said to give tone, color or anything else to the story. It is out of place in the logical development of the plot. In spite of these apparent weaknesses, however, the play is likely to find favor among those who care for the bouncing Western drama. The acting is of the best and the photography is far above the ordinary. An Indian, while attending school, meets a white girl and falls in love with her, but, realizing the barrier of color, and believing that the girl's brother, whom he does not know, is her accepted suitor, he returns to his life in the hills and wilds. By the long arm of coincidence, he comes into contact with the brother and follows him into the desert. He finds out his mistake when it is almost too late to save either of them from choking to death, and it is the girl, heading a searching party of cowboys, who saves them both. The girl's heart quickens to the Indian after this, but he does not press his suit, preferring to go back to the life which truly belongs to him.

Reaping the Harvest (Comet, Sept. 23).—Not all women who marry men below their station in life meet up with unhappiness and misery, and a picture that argues such a supposition is naturally more problematical than true. *Reaping the Harvest* is a drama touching on the life of a girl who, contrary to her parents' wishes, marries a chauffeur. She is cast off by the father and deserted by her friends. She, according to her conceptions, becomes a social outcast, and that is the first drop of sorrow in her cup of bitterness. If the man she had married had been of the right sort instead of the weak fool that he turned out to be, there would have been no room for disappointment and sorrow in the girl's existence. The fault lies with the husband, and, though she did reap a harvest, it is not convincing as a supposition. The drama itself is crudely contrived and slight attention has been given to the arrangement of the groupings and the introducing of characters without any enlightenment as to who they are and their relative position in the story. This latter fault is emphasized in the fourth or fifth scene, when a young man comes into the action unannounced. After the drama is half over we are made aware that he is a rejected suitor, but just who he is, where he came from, and how he happened into the plot is never made clear. The picture is weak in many respects and, though the acting was worthy of comment, it is hardly what would be termed great.

The Firing Line (Bison, Sept. 27).—The Bison have done and are doing such splendid work in giving to the public realistic battle scenes that one, even if inclined, would find it impossible to criticize their productions as far as realism, photography, and scenery are concerned, but one does regret that they do not always give their pictures a story. In this instance a series of pictures have been made showing two or three stirring battles and the work of a young Southern soldier as a spy. The film is animated throughout and full of thrills, but with a story attached the Bison Company would have been in possession of a little masterpiece.

Cohen Collects a Debt (Keystone, Sept. 23).—As one sits through this slight or ten minutes of senseless, idiotic horseplay he wonders what it is all about. Never once is the spectator allowed to grasp the thread of the story, if there is a thread, and all he is treated to is a continuous show of waving arms and prancing feet by men whose features strongly resemble the chosen people. If there was any clever horseplay one might feel repaid for sitting out such a picture. Cohen has loaned out money and in order to recover it conceives the wonderfully bright idea of holding up his debtors.

The Water Nymph (Keystone, Sept. 23).—The only interest that one can find in this picture is in the diving Venus, who exposes her figure so daintily. Perhaps, that is just what the producer desires. A young man is in love with and wishes to marry a pretty young girl, and the father, pursuing the fashion of the average motion picture father, objects quite strenuously. The girl, being a stranger to the father, sets herself about the task of beguiling him, with the hope of compromising him, and in that way forcing him to give his consent. Naturally her efforts are rewarded with success. She swims for him in the briar deep, and then the old man is about ready to fall upon his knees to her. The son turns up, also, the wife and mother, and the sought-for approbation is granted.

Bad Pete's Gratitude (American, Sept. 25).—Sundry inadequate, pointless scenes are mainly responsible for the failure of this Western drama. There is a fight, a chase, and the usual liberal gun play, but all to no profit. The subject of the plot appears as if it might have been obtained from a recently produced film dealing with an Eastern bad man. The only palatable dissimilarity is in the garbure and setting. The tale deals with a bad man who, in the West, who, after stealing the church meeting house funds, returns there because conscience stricken when his child grows sick. A minor love story runs through the plot in the minister's daughter's attachment to a young cowboy. When the theft is made, her sweetheart is accused of the crime. Here we are impressed with another weakness of the picture. The minister has been left tied to a tree by the bandit and the scene immediately following shows the cowboys in pursuit of the girl's sweetheart. Just how they knew that a robbery had been committed is a question. Then, to establish this seeming error, the father is discovered some time later by a band of Mexicans. It is Pete's confession that saves the girl's sweetheart.

The Heart of a Red Man (Gaumont, Sept. 24).—By the Heart of a Red Man we suppose the producers mean the emotions that abound in an Indian's breast. To give an apt display of such emotions and character, one should at least be partially acquainted with Indians in general. The attempt to do this in this photoplay is rather much of a failure. While the settings possess a certain picturesqueness and the costuming bears a likeness to what an Indian may wear in the mind of the average movie reader, in the unfolding of the plot the spectator does not get a true insight or understanding of an Indian's nature. The emotions of the Indians in this picture are as foreign to a real Indian as the film is foreign to America. The one realistic scene is when a herd of cattle are driven across the river. Cattle will always act natural before a camera. Fired by an Indian maid who loves Ardent Heart. The father of the girl objects to the match, so the spectator is given to understand, though just why he objects is obscure. The couple meet often, secretly



BIOGRAPH FILMS



Released September 23, 1912

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A Tale of the West, Where a Grasp of the Hand Means Something

At the mining-camp of Golden Creek, the little orphan girl of the late proprietor of Golden Creek Inn is the pet of all the miners. Her father had long been their great friend and adviser, and hence his little daughter always commanded their greatest respect. She becomes greatly infatuated with Dandy Jack, who is considered by all as her sweetheart. Jack decides to leave the camp for other diggings, and the little one is almost heartbroken. As he is leaving, he meets Bob, his old chum, who has just arrived at the camp. Their greeting shows clearly the value of that little word "friends." Later on, Bob comes to the Inn and falls deeply in love with the little orphan, who has realized by this time that her feeling for Jack was infatuation rather than love. Hence she and Bob are engaged to be married. Shortly before the day set for the wedding, Jack returns, and is twitted by the boys about the apparently feeble girl, whereupon he wagers that he can win her back, not knowing, of course, who the successful suitor is. The outcome is a revelation to all.

Approximate Length, 1,024 feet.

Released September 26, 1912

A Disappointed Mamma

(Farce Comedy.)

Mamma takes her daughter to the seashore, where she hopes to catch a titled husband for her. The daughter, however, does not enthuse over the idea of being a countess or a duchess, anticipating a happier future as the wife of a suitor of her own choice. Mamma, in her anxiety to capture a titled son-in-law, is about to marry her daughter to an adventurer posing as a count, whose designs are thwarted by a traveling salesman.

Approximate Length, 465 feet.

A Mixed Affair

(Farce Comedy.)

As Jenkins leaves for his office in the morning his wife asks him to stop at the dentist's on his way home for her new set of teeth. It happens to be his stenographer's birthday, so after he leaves the dentist's he stops at the jeweler's to buy a jewel belt buckle as a birthday present. While making the purchase a policeman enters to buy a bracelet for his sweetheart. The packages in which the three articles are packed are very similar and a general mix-up occurs.

Approximate Length, 534 feet.



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October 9th WHEN EDITH PLAYED JUDGE AND JURY

A strong, virile, Western story told in the Western way. A tale that depicts the love of an Eastern girl for a squaw man of the West and her awakening to the social ostracism thus brought about. About 1000 feet.

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General Film Co.

Reviews of Universal Films

and finally when the young Indian does come and ask for the hand of the daughter, the father demands a herd of cattle as a reward. The film informs us that the father asked for the cattle, thinking to make gain at the expense of the young Indian's passion. As a matter of fact, it has always been a custom among the different Indian tribes of America for the Indian asking the hand of a squaw in marriage to pay for her in cattle, land or furs, and the father was not stepping outside of his rights when he demanded the cattle. The lovers steal the cattle from a neighboring tribe, the tribe threaten revenge, are appeased and the finish sees the couple united with the blessings of the old father, who has been won over through admiration for the Indian's bravery.

Bedelia and Her Neighbor (Bellanca, Sept. 25).—Bedelia and a greasy, portly dame of the washtub, who lives in a back alley, and is her neighbor, resemble each other in the matter of size, but differ in respect to color. It would appear that the picture has been produced for the sole purpose of giving the two clever comedians an opportunity to exhibit their ability in low comedy. It is funny, real funny, and the laughs it produces will exceed those of many of the so-called "higher order." The little tale deals with the squabbles of the two women when washing held sway. The fuss commences in the quarrel of the two children. The mothers take it up, and from heated words they drift into a combat that takes all the mighty strength of a big policeman to quell. After the first encounter of hate, peace reigns for a time, but only for a time for the windows of the houses, sheltering the women, are very close together. Mr. Policeman interferes again and meets his Waterloo. He becomes the center of attack, and, after a thorough man-hauling, he is allowed to retreat, and the two women become friends once again.

The Butterfly (Majestic, Sept. 24).—An impossible woman, who fails to exhibit the slightest particle of the mother instinct, is the butterfly of this unimpressive drama. There may exist such women as pictured in this story, but her character hardly engages the sympathy of the spectator, even though she does repent at the last moment. The character is much overdrawn in the play. Here we have a woman who is loved by a good man, has a beautiful home, and is blessed with a sweet child. She neglects her duty to run in society, and leaves the house one evening to attend a party when the baby is sick and in disregard to the wishes of her husband. When word is sent to her at the hall that the child is worse, she refuses to leave, and then, when she does arrive home and learns that the child has smothered, she refuses to attend him. The husband sends her to her room, and there while lying upon the bed, shedding a few maudlin tears, she experiences a vision of the future. She sees herself driven from home and separated from the child. This quickens her moral responsibilities, and jumping up from the bed, she rushes to the sick room, is forgiven and becomes the dutiful mother. Mabel Trunnell is cast in the role of the wife, and she plays the inconsistent character with as much conviction as possible under the circumstances. Herbert Prior is the husband, and Robert Goodman, Jr., the child.

The Geronimo (Bellanca, Sept. 25).—The author of this drama very likely derived his idea from The Prince Chap, a popular play of several years ago, and while it contains the essence of a good photoplay, its possibilities are not realized in this instance. The actors

place no apparent restraint upon themselves, and they allow the tears to gush forth so profusely that a handkerchief is constantly in evidence. It is poor acting throughout and the plot is disjointed in its action. A young man with an overabundance of parental affection espouses the cause of a little girl who has lost her mother, and gives her a home. When next we see them the young man has prospered and the girl has developed to a pretty maiden. The spectator understands that their relationship is purely platonic and the girl receives attentions from another man with evident satisfaction. The foster father grows jealous and the picture ends with a scene where the girl comes to him with a geranium that reunites them in the bonds of love, or at least that is what the film tells us. It is a good story, spoiled by inadequate acting and poor plot construction. Hector Dion essays the role of the guardian, Gertrude Robinson the grown-up child, and James Cooley her suitor. G.

Please Help the Poor (Thanhouser, Sept. 29).—Whatever merit there is in this drama is due to the charming little girl, Marie Ellis, who essays the role of the child. There are a few pretty scenes in the picture, especially those showing the New York Labor Day parade and the frolic of the children in Central Park. A number of such scenes have been grafted into and made a part of the story with good effect. Financial reverses overtake a young married man and he is unable to meet his note. The banker, refusing to extend time, has informed him that unless the note is paid at date he will foreclose. The young man imparts the sad news to his wife and little one. That morning the child while playing in Central Park sees a man carrying a sign. "Please help the poor," and she conceives the idea of doing that herself as a means to help her father out of his difficulties. It is while she is bent on this mission, playing her little toy organ, that the banker comes upon her. He is touched, discovers the cause of her actions, and sends a note to the father stating that as a result of his daughter's splendid concert the interest has been paid on the note, and now he can take his time in paying. The acting by the older members of the cast did not seem quite spontaneous. William Garwood was the father, Mignon Anderson the wife, and Riley Chamberlain, the wealthy man. G.

But the Greatest of These is Charity (Thanhouser, Sept. 27).—The evident purpose of this picture is to teach a lesson to the hard-hearted, stingy old men who refuse help to the poor. A girl living with her rich father, fresh from the convent, sallies out one fine morning bent on philanthropic work. She returns to her house accompanied by a destitute woman and four shabby children. The father objects when his house is used to entertain them in, and pours out his wrath upon the daughter. The daughter, feeling that the whole world is cold and uncharitable, makes her way back to the convent and becomes a nun. The father is led to believe that his child is dead, and it is not until five years afterward that he accidentally discovers the truth. His five years of loneliness has softened his heart and the rest of his life is spent in trying to make amends. One cannot feel that the girl was justified in leaving her father, even though he refused to concede to her demands unless, perhaps, she was uncharitable herself, and this is not the impression the producers wish to convey. James Cruz is the father, Marguerite Snow the daughter, Caryl L. Hastings the poor mother, and the Thanhouser Kid her child.

Getting Mary Married (Imp. Sept. 23).—In this picture more than ordinary attention has been given to the pertinent details, and this, allied with able acting and a well contrived and unique plot, stamps the comedy as a certain winner. There is only one thing to mar the film; the photography is a trifle indistinct. It is almost impossible to produce a picture that is perfect in every respect, and it is safe to assert that the favorable qualities of this one will outweigh its one imperfection. Father is appalled at the enormous expense which the courtship and marriage of his daughter is going to entail. He wishes to see his daughter married, but he believes that it is useless to spend so much money and so determines upon a plan to overcome the trouble. He derives his idea from reading a notice in the paper about an elopement. Why, he asks himself, cannot he contrive such a thing to rush the marriage of his daughter and reduce the expense? And this is the idea of the little story; the way he accomplishes his purpose. His first move is to order the young man off the premises and lock the girl in her room. Then, by clever manipulation, he suggests to the young man an elopement, and even goes so far as having a marriage license fall into his hands. The runaway couple reach the parson's house safe, but are unable to arouse him as he is deaf. The father who has followed, crosses the situation and enters the house through a back window, wakes the parson and then vanishes. Of course, there is the usual forgiveness at the close, and the father secretly congratulates himself on his astuteness. G.

The Convicts' End (Rex, Sept. 23).—Originality is apparent in the conception of this plot, and though a few of the situations are improbable and highly colored the picture possesses many essentials of the valid melodrama. It is in the ending of the story that the film displays its greatest weakness. It might have been better had the story ended more quietly. The action is brought to a close too abruptly, and is seasoned with an overabundance of fireworks. It leaves the spectator confused and conscious of the fact that the heroine has had a hairbreadth escape. But it fails to convince. In a metropolis of America a skillful gang of counterfeiters have pursued operations for some time without the local police or Government officials securing a clue to their identity or whereabouts. The cause for this is in the protection the gang has been receiving from the authorities through graft. By an accident the heroine of the story, a reporter on a local newspaper, discovers a clue to the mystery and succeeds in unearthing the necessary evidence to convict the leader. This makes her bold, and her carelessness almost proves her undoing, for she is trapped in the very den of the bandits. From here on the story takes a noticeable drop. G.

The Old Clock on the Stairs (Eclair, Sept. 26).—In reviewing a photo-play, it is unfair to condemn it on the strength of a slight weakness or inaccuracy of detail, but in one portion of this poem of Longfellow's, which has been put into picture, there is a line that refers to children of bygone days that romped

and played through the halls of the old colonial mansion, and to illustrate this a dainty picture is cast upon the screen, showing a crowd of vivacious children. But imagine the surprise of the spectator when the youngsters scrambled upon the hall bench and commenced a joyous round of the modern turkey trot. Up to this point the interest had been sustained, but there is a perceptible slump from there on; the illusion had been destroyed. To an aged gentleman of the South the ticking of the faithful old clock in the hall induces mental visions of the olden days, when the house sheltered the happiness, pain, sorrow and hopes of his youth. There is real pleasure in watching the different scenes depicting the gorgeous colonial days. It might be said, however, that an improvement could be made if the angels, which occasionally appeared, were dispensed with as their obvious artificiality marred the picture at these points rather unconvincingly. G.

The Criminalologist (Nestor, Sept. 25).—It has been claimed by some doctors that an accident can change the whole tenor of a person's nature. Perhaps this is true and perhaps the theory could be exploited with success in the legitimate drama. But to make it the basic idea on which to build a photoplay is a mistake, or, at least, it is proven so in this case. The mere statement on the screen that a man will undergo a complete change as the result of an accident and then show him falling down and setting up immediately is unconvincing, to say the least. The picture shows excellent care in the handling of the plot and the situations, and if the spectator were more impressed with the reality of the first portion, the play would lift itself out of the ordinary. The young man who meets with this peculiar accident wanders out West and merges into a bad man, feared and hated by everyone. His mother and sister and friend drop out of his life; he remembers nothing of the past. 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given of Red Pete tallies closely to Percy the clerk. Percy pays little attention to this, until he asks for the water. The name of water in that village attracts the attention of every one, and the clerk is spotted as a suitable calf for sacrifice. But Percy, though trembling at the knees, has a happy idea. He pulls out two pistols, placed in his pocket previously for protection, and tells the loafers to take a close look at him. The crowd falls back, and the clerk, taking advantage of his opportunity, carries off a little cash for good luck. His hasty get away and the unsuccessful pursuit are all humorous features of the play. In passing it could be mentioned that the play bears a slight resemblance to a story that appeared, not long since in one of the popular story magazines, the moral of which is not particularly good.

The Legend of the Montmartre (Gem, Sept. 24).—The producer of this picture displays a scant conception or knowledge of the habits, peculiarities and attire of the early American Indians. The action is supposed to take place during the early history of the country and to conform to the spirit of the period of the Indians, which play an important part in the story, should be partially naked. In this picture they are shown, heavily clad in skins and beads, and living in white canvas tents. The photography is also rather poor, failing to do justice to the picturesque scenery of the film's setting. The story deals with a sickle woman, who declares that she will marry the man that brings her a twig from the sacred tree and a young captain's misfortunes and struggles in according to her wish. He meets and subdues his rival, and, to get even, the rival betrays him to the Indians. The captain returns years afterward, blind and led by an Indian girl, in time to save the girl from marrying the traitor. There is an element of romance pervading the film.

The Sheriff's Reward (Bison, Sept. 24).—Sometimes one is forced to wonder why producers persist in making the Western its main vehicle for the utilization of every absurd situation of the highly colored grade that was ever printed in any dime yellow novel. This photograph is raw and reeking with improbable and melodramatic scenes. It would move even the well seasoned patron of melodrama and laughter. The sheriff's reward consists in the hand of the girl of his dreams, after he has captured the Mexican that waylaid her father and robbed him. Nothing has been spared in the phase of gun play, or chase, and even a bit of the knife play is in evidence. Yet it leads to nothing—all of which indicates that melodrama needs to be well done.

The Word of Honor (Eclair, Sept. 24).—The law of dramatic principle has been completely disregarded in the construction of this story. There may possibly be an idea back of the picture that would furnish the means for a fairly good play, but in this case it has not been realized. During the first portion of the picture our sympathy goes out for the young man who, through unfortunate conditions, is led to steal, but when he turns up later as a sneak, we are compelled to rearrange our sympathies, to commence all over again and to work up another interest. The young man takes the money at a card party. His rich friend, whom he has taken the money from, have led him a rapid pace in society, and the fellow has been reduced to his last cent as a result. They catch him in the theft and cast him out, promising for old times' sake never to tell of the happening as long as he—the man who owns the money—shall live. Following this, the man in question comes into a fortune of his own and makes advances to his former friend's sweetheart. His money helps his suit along and the girl accepts him. Her father discovers the secret and the girl turns again and rushes back into the arms of her former lover. As a result of an improper handling of the plot, there is nothing the spectator can centralize his interest upon.

Carl Van Gordon's Family (Nestor, Sept. 23).—This is what might be termed a near comedy. The producers evidently meant it to be a comedy, but one can hardly agree with them. It is nonsense from beginning to end. It deals with a bachelor, who is imposed upon by his cousin with a large family of children. She leaves the children in his care to visit her husband in the hospital, and what happens is not worth the mentioning.

The Frivolous Heart (Eclair, Sept. 22).—There is nothing startling in this little comedy of the Alps wherein a girl disguises herself as a boy and elopes with another girl. It is amusing in a number of its scenes, principally as a result of the excellent acting done and not because of any amusing situations. The girl's sweetheart discovers that their boy guide is really a girl and with this knowledge he undertakes to have some sport. There are a few people, perhaps, that may find this comedy enjoyable, but, on the whole, it is uninteresting, because of the rather commonplace plot and its treatment.

The Double Life (Eclair, Universal Feature Company).—This unusual and dramatic feature is based on a rather startling idea. The husband discovers that he has the power to hypnotize his wife, and uses it to compel her to rob her own father, thereby causing his death. The production, which is remarkably well mounted and put on, stands out more from the remarkable idea back of the drama, and the exceptional power of expression displayed in the players, particularly the actress who assumes the role of the wife. While there are many dramatic moments throughout the film, it has hardly been made as absorbing as might be because of its development and the rather indiscriminate use of subtitles, redundant, unnecessary, and otherwise. The husband at first uses his newly discovered power on his wife to put her to sleep, while he goes off to his club, where he may enjoy himself without undue explanation. At last he is ruined at the gambling table, and, in order to pay his debt, the husband conceives the idea of sending his wife in a hypnotic state to the home of her father, where under this influence she takes money from her father's safe. Her entrance awakens her father. His skull is fractured in the encounter, and he dies from the result. At last while the husband is away on a trip, the old family physician discovers that the woman is subject to certain influences,

and suspects the husband. At a reception he instigates a test of hypnotism. The wife is placed under the influence, and relates the entire story before the husband and the assembled guests. Thus the truth comes to light. It makes a thoroughly gripping and logical story, though one is apt to wonder, if the laws of hypnotism are thoroughly obeyed in the presentation.

LICENSED FILM RELEASES.

Monday, Sept. 30.

(Bio.) So Near, Yet So Far. Dr.
(Edison) Calumet "K." Dr.
(Kalem) The Pouchard's Pardon. Dr.
(Lubin) A Girl's Bravery. Dr.
(Pathe) Pathe's Weekly No. 40. Top.
(Pathe) The Man Hunt—Special Release. Dr.
(Seelig) Bread Upon the Waters. Dr.
(Vita.) Her Choice. Com. Dr.

Tuesday, Oct. 1.

(Edison) The Girl from the Country. Dr.
(Essanay) Ghosts. Dr.
(Cinec) How a Brave Man Died. Dr.
(Cinec) The Island of Malta. Sc.
(C. G. F. C.) A Well Washed House. Com.
(C. G. F. C.) Evolution and Life of a Silk Worm. Eds.
(Lubin) The Amateur Iceman. Com.-Dr.
(Lubin) Why Jim Reformed. Dr.
(Vita.) The Adventure of the Smelling Salts. Dr.

Wednesday, Oct. 2.

(Edison) Olympic Games—Pittsburgh, Y. M. C. A. Athletic.
(Edison) The Green-Eyed Monster. Com.
(Edison) A For to Race Suicide. Com.
(Edison) A Trip Through Belgium. Sc.
(Ess.) Well Matched. Com.
(Kalem) A Hospital Hoax. Com.
(Kalem) Ancient Temples of Egypt. Sc.
(Pathe) At the Burglar's Command. Com.
(Seelig) The Pirate's Daughter. Dr.
(Vita.) Bachelor Buttons. Com.
(Vita.) Diana's Legacy. Com.

Thursday, Oct. 3.

(Bio.) A Fend in the Kentucky Hills. Dr.
(Ess.) The Redemption of Silvers. Dr.
(Lubin) The Physician of Silver Gulch. Com.
(Melies) A Western Ouselette. Com.
(Melies) Clearing Land for Farming in the West. Eds.
(Pathe) Theodore Roosevelt. Top.
(Pathe) Experiments with Liquid Air. Dr.
(Seelig) The Great Drought. Dr.
(Vita.) She Cried. Com. Dr.

Friday, Oct. 4.

(Edison) "Cashmere," the Chief Health Resort of India. Ed.
(Ess.) Terrible Teddy. Com.
(C. G. F. C.) A Ship Boy's Grit. Dr.
(Kalem) The Village Vixen. Dr.
(Lubin) Spooky Sam. Com.
(Lubin) Collection Day. Com.
(Seelig) An Assailed Policeman. Com.
(Vita.) Her Spotted Boy. Dr.

Saturday, Oct. 5.

(Edison) The Vaguer's Trip. Dr.
(Ess.) Love on Tough Luck Ranch. Com.
(Cinec) Trifle Not with Love. Dr.
(Cinec) Loring, Southern Italy. Sc.
(Kalem) The Confederate Ironclad. Dr.
(Lubin) His Life. Dr.
(Pathe) A Redman's Loyalty. Dr.
(Vita.) The Red Barrier. Dr.

UNIVERSAL COMPANY RELEASES.

Sunday, Sept. 29.

(Bex) The Hidden Bonds. Dr.
(Eclair) Love and Sacrifice. Com.-Dr.

Monday, Sept. 30.

(Imp.) A Cross Stepmother. Dr.
(Nestor) The Old Prospector. Dr.
(Cham.) Her Whole Duty. Dr.

Tuesday, Oct. 1.

(Gem) The Convict's Return. Dr.
(Bison) (Title not reported.)
(Eclair) The Old Doctor's Humanity. Dr.

Wednesday, Oct. 2.

(Nestor) The Boomerang. Com.
(Powers) Early's Awakening. Dr.
(Amb.) The Bowstring. Dr.
(Univ.) Animated Weekly.

Thursday, Oct. 3.

(Imp.) A Country Girl. Dr.
(Bex) Bob's Deception. Dr.
(Eclair) The Lucky Lover. Com.

Friday, Oct. 4.

(Powers) Two Women. Dr.
(Nestor) Love and Skins. Com.
(Victor) Tangled Relations. Dr.

Saturday, Oct. 5.

(Bison) (Title not reported.)
(Imp.) He Had But Fifty Cents. Com.
(Imp.) A Day in an Infant Asylum.
(Milano) An Alpine Tragedy. Dr.

FILM SUPPLY COMPANY RELEASES.

Sunday, Sept. 29.

(Mal.) Bellinger Benjamin. Com.
(Mal.) A Garrison Joke. Com.
(Than.) Please Help the Poor. Dr.
(Itala) His First Lawsuit. Com.
(Itala) A Nail in the Shoe. Com.

Monday, Sept. 30.

(Amer.) Calamity Anne's Ward. Dr.
(Comet) (Title not reported.)
(Keystone) Biley and Schulze. Com.
(Keystone) The New Neighbor. Com.

Tuesday, Oct. 1.

("101" Bison) (N. Y. M. P. Co.) (Title not reported.)
(Mal.) The Call of the Blood. Dr.
(Gau.) The Cupid's Brand. Dr.
(Than.) Letters of a Lifetime. Dr.

Wednesday, Oct. 2.

(Amer.) The Renegade. Dr.
(Broncho) For the Honor of the 7th. Military Dr.
(Gau.) Gaumont's Weekly. Top.
(Rel.) Brothers Under the Skin. Dr.
(Solax) Si's Surprise Party. Com.

Thursday, Oct. 3.

(Amer.) Father's Favorite. Dr.
(Gau.) Zigzag to the Rescue. Com.
(Gau.) Zigzag to the Rescue. Com.

Friday, Oct. 4.

("101" Bison) (N. Y. M. P. Co.) Custer's Last Fight—Three Reels. Dr.
(Lax) The Metallion. Dr.
(Solax) The Retreat from Eden. Dr.
(Than.) The Warning. Dr.

Saturday, Oct. 5.

(Comet) (Title not reported.)
(Great N.) (Title not reported.)
(Rel.) Time Avenues.
(Gau.) Zigzag Drives a Locomotive. Com.

Kindly mention DRAMATIC MIRROR when you write advertisers.

ON AND AFTER OCTOBER 1, 1912

THE ECLAIR COMPANY OF AMERICA

Productions will be known as

American STANDARD Films

Release Dates Remain Unchanged

TUESDAY A Drama

THURSDAY A Comedy

SUNDAY A Paris Eclair

and another Paris Eclair soon to be announced

This Trade-Mark will Mark the Best in Stories Acting Settings Photography and Master-Finish of Entire Production

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WITH THE FILM MEN.

The *Mutual Observer* has made its appearance and Editor Streycckmans has succeeded in putting out an exceptionally fine organized magazine.

Charles J. Seery, Chicago manager of the Majestic Company, is in town. He expects to spend some time studying better methods of marketing films and for that purpose is in daily consultation with the Film Supply Company.

J. D. Tippet, of Universal Features, is organizing a new company to be known as the Animated Advertising Association. They will manufacture and market original advertising films.

Even the minor employees of the Universal are imbued with the importance of that company. A few days ago one of the stenographers picked up a new volume of Blank's Universal Dictionary and turning to Joe Engle said, "Why, Mr. Engle, when did we get this out?"

Arthur S. Marks, well known in advertising and theatrical circles in London and New York, is handling the advertising and publicity for the Richard III. films. He expects to announce very shortly the engagement of one of the best known leading women in America in several photo dramas.

Arthur Victor, one of Pittsburgh's leading picture exhibitors, is stopping at the Hermitage. Mr. Victor is very enthusiastic over the Exhibitors' League and predicts that it will revolutionize the marketing of pictures in a very short time.

Herbert Blaché, of the Gaumont Company, requests that no scenarios be sent to that company, as all their pictures are made in Europe.

Sidney Franklin, whose comedies are well known to motion picture theater spectators, announces that the Arrow Motion Picture Company will release their first comedy Sept. 24.

In last week's issue we inadvertently called Christine Van Buskirk, of the Victor, Jennie. Her name is Christine.

Messrs. Kessel and Baumann, who have been straightening out the tangle of the affairs of the New York Motion Picture Company in California, report that things are looking bright. They are due in New York in a few days.

J. V. Richie, of the Carleton Motion Picture Company, is practically the only official of the company at the studios, and is very much occupied with the reorganization and the detail work for that company.

The Animer Company, a new concern, with studios in San Diego, Cal., will begin a regular release of Western subjects in October. Robert M. Foot is in charge of their New York office.

Agnes Egan, well known in the film business, will have charge of the offices of the Itala, which will be located in the Mecca Building, New York.

The latest company in the field is the International Feature Film Company, with offices at 145 West Forty-fifth Street. This company, which is a reorganization of the Republic Film Company, already has several branch offices and is establishing several more.

Leon Gaumont, head of the Gaumont Company, sailed for Europe on the *Crown Prince Wilhelm der Grosse* on Sept. 17. Mr. Gaumont's trip of inspection was of only ten days' duration, foreign affairs requiring his presence abroad.

Lem Parker, producer for the Seig Company, has joined the Seig forces in California.

There is no foundation for the rumor that Harry Soltz, of the Victor Company, has resigned. He is taking a belated vacation on account of the rush of work on the Florence Lawrence pictures during the Summer.

F. J. B.

MISS EDNA PAYNE
LEADING WOMAN
Lubin's Stock Co. Phila., Pa.

MISS ORMI HAWLEY
LEADING WOMAN
Lubin Stock Co. Phila., Pa.

ACTIVE FILM EXHIBITION.

Los Angeles Quite as Busy Showing Films as Putting Them Out.

LOS ANGELES (Special).—Los Angeles houses run the whole gamut of films twice and three times a week. With almost 100 "shows" running day and night, one may find fronts having posters of every known producing company, including all the familiar ones, especially Independents, and many of strange names to fans. The leading houses, which are few, carry trust pictures. Smaller houses show them in second and third releases. But the blaring row of picture houses in lower town and in residence districts flash exhibits from every source and angle. There are seven active exchanges here. The General Company handles nothing but trust films. The California Company and Miles concern carry Universal stock. The Golden Gate deal in Film Supply goods. Emmick and Sunset and Stuts handle features and Independents outside of Universal films. All are doing a very satisfactory business and more exhibition houses are opening almost daily.

WING.

NEW PICTURE HOUSES.

SASKATOON, SASK. (Special).—J. A. Robillard and H. Harris, former owners of the Bijou, are constructing a first-class \$35,000 moving picture house, with a seating capacity of 1,100, under the name of the Hippodrome, after the style of the Orpheum, San Francisco. The lease taken was for ten years.

H. B. MANLEY.

CLINTON, IOWA (Special).—The Royal, another new moving picture theater, was opened on Sept. 14. This is the second added to Clinton's rapidly growing list of theaters within a month. The A-Muse-U was opened Sept. 2. These handsome, fireproof little theaters will be devoted to photoplays and the best class of motion pictures; light vaudeville will also be staged at the Royal.

ALFRED BOYSEN.

FT. DODGE, IOWA (Special).—The Majestic, a new motion picture house with Russell Foies as manager, will be ready for business Oct. 1. Change of pictures daily. Independent films to be shown exclusively.

LILLIAN M. HANKIN.

RICHMOND, IND. (Special).—The Murrayette, recently built for the production of motion pictures, is one of the most beautiful and best equipped theaters of its kind in the State. O. G. Murray is offering the best of films and is receiving a large patronage. The theater has a seating capacity of 550 and was built at a cost of \$85,000.

W. L. ENGLEBRECHT.

ECLAIR'S SCIENTIFIC SERIES.

The first release of the Eclair Scientific series will be about Nov. 1. The greater part of the film will be devoted to the life and habits of small reptiles and insects, such as the house fly, the crawfish, salamanders, and water insects. Later on a series on the elements, such as fire and water, will be released.

UNIVERSAL'S NEW QUARTERS.

Alterations have been started in the Mecca Building, at Forty-eighth Street and Broadway, New York, to accommodate the Universal Film Manufacturing Company, who very shortly expect to move in and occupy the entire third floor. It is planned to arrange the various departments so that one will operate consecutively with the other. Special offices are to be provided for the accounting, scenario, advertising, publicity, stenographic, clerical, poster, and photograph departments.

ATKINSON HAS NIBLO'S TRAVEL FILMS.

Charles F. Atkinson has purchased Fred Niblo's Nine Travel Talks, with thirty thousand feet of moving picture films and fourteen hundred colored slides, with the exclusive right to use Mr. Niblo's name in exhibiting them. Arrangements have been completed with W. D. Bradstreet to present them as a series in a condensed form, as a special educational feature, in his theaters at Boston, Providence, Cambridge, Waltham, the Auditorium, Malden, and the Merrimac Square Theater at Lowell, Mass. Exhibition commences Sept. 30 at Malden. The pictures will be shown one week at each of the theaters.

PICTURES IN FRENCH ARMY.

The French officials recently put the motion picture to a rather novel use at a target practice. An especially prepared screen was arranged at the end of the parade ground, while a squad of soldiers were stationed some hundred feet away. A scene representing a regiment of riflemen creeping forward in open order, protecting themselves behind trees and rocks, was then shown on the screen. When the figures reached a certain point they came into full view and apparently made a charge on their living opponents. The real soldiers took aim and fired. The picture stopped and the results of the range, accuracy and speed were revealed in a highly satisfactory manner.

CHANGE IN LUBIN RELEASE DATE.

The Lubin pictures which have heretofore been released on Wednesday will on and after Sept. 24 be issued on Tuesday.

DAILY EVENTS IN FILM FORM.

It was very much of an innovation when announcement was made that there would be a Pathe's Weekly showing weekly events throughout the world. The Universal Company is now planning to issue an animated daily, which it is expected will comprise about 200 feet each day of current events. It will be the aim to publish the matter simultaneously, as far as possible, with the occurrence, so that the film may be as timely as any newspaper. The new venture is under the direction of Aubrey M. Kennedy, who has had charge of the Animated Weekly for the past few months. The camera force has been increased and placed to advantage, and it is declared that the daily has become possible by the rapidity with which negatives have been coming in, coupled with their excellent quality and value.

Reviews of Licensed Films

(Continued from page 28.)

A Child's Devotion (Lubin, Sept. 19).—The child's devotion in this story is about the same as ninety-nine other children's devotion. Their little hearts warm to love and sympathy, and the emptiness in the affections, caused by the loss of a dear one is soon replaced by another, if the other is one of the right stamp. There is little of the story attached to the film, and unless the spectator delights in the passive drama, he will fail to discover anything absorbing in this. Raymond Hackett shows careful training as a youthful actor, and proves entertaining in the role of Laddie. Arthur Johnson is cast in the part of the father. Laddie is intensely jealous of his father, a widower, and when a new mistress of the house arrives, the boy refuses her advances to be friends. It is not till a baby comes to the home that the boy softens, and, when the baby dies, he is pained at the grief of his father and mother. The mother, in her delirium, calls for her little one, and the boy takes it upon himself to satisfy her want. He borrows a neighbor's baby without its parents' knowledge, and stealing into his house, places it in his mother's arms. Believing that it is her's she becomes pacified, and her life is saved. The fears of the frantic parents of the lost child are set at rest, and when enlightened as to the conditions they consent to the baby's remaining for a time. The mother regains her health, and the once jealous child finds happiness in her arms. The drama presents a conflict which is both human and absorbing—well brought out in the construction and playing.

Chips of the Old Block (Kalem, Sept. 20).—There is a little encounter in the first scene of this merry little farcical comedy, another in the second, another in the fifth, and still two others in the sixth. It is the sort of horseplay that one would usually assume one as foolish, but the antics are so ingenious that one is compelled to laugh. The two boys in the story possess a fighting instinct that physically express itself every five minutes. Their fathers are marked with the same failing. The boys are brought up before the school mistress for fighting, and sent home with a note to their mothers, stating the trouble and asking them to call upon her to discuss some means of proper chastisement. Each boy on the way home meets the other's father, and each, in his own way, helps the boy out of his difficulties by posing as his mother. The four meet at the schoolhouse, and when the fathers discover that their own sons are being dealt with, another fight is soon under way. The school teacher runs for the sheriff, and the sheriff runs for the neighbors. After a whirl of excitement and fun, the fathers are separated and order restored again.

The Two Daughters of Eve (Biograph, Sept. 19).—Deep in the breasts of most women, underneath the pale exterior of many, lie the same nature spontaneous instincts of true womanhood. This is the truth brought out in this drama dealing with love and sacrifice of two women. One possesses a husband, a child, and money, and the other is doing a song and dance in the chorus of a cheap musical show. The child becomes lost one afternoon while the parents are visiting in the neighborhood of the theater, and is found in the arms of the chorus girl. The mother snatches the child away, fearful lest it should become contaminated with such company. By a peculiar twist of fortune in the months that follow this incident the husband becomes enamored with the charms of the pretty chorus girl and neglects his wife so that she is forced to leave him. Soon afterwards he loses his fortune, and when the chorus girl turns against him, he is left to realize his bitter condition. The mother, unable to find employment as a last resort, applies at the theater, where she met the other woman months before. At first the girl laughs at the mother, but is afterwards touched by her sorrow and destitute condition. Following the mother into the dressing-room, she gives her jewels that rightfully belong to her; jewels that the husband has squandered his money upon. It proves the mother's temporal salvation, and the chorus girl returning home with her, is now allowed to kiss the child. The husband is forgiven and the little family of three go out to start life over again, while the chorus

girl retires into the background, with sad and longing eyes. It is a story of vivid contrasts.

Tilley's Bird Farm (Kalem, Sept. 20).—This film is another achievement for the Kalem Company in the way of educational subjects. The spectator is permitted to see many of the rarest birds in the world at close range; and to watch their peculiar characteristics in interesting as well as instructive. Among the many birds shown are the stork, the bareheaded goose from India, the crown pigeons from Australia, the damplings from Egypt, the English chickens, cranes from Germany, and the secretary bird from Africa.

Into the Genuine (Relig, Sept. 19).—In this drama the spectator is treated to scenes of high finance, rough life in the West and love of the wrong and the right kind. The picture is unique in the respect that, though rather dull as a story, it is the film in which over five hundred members of the National Motion Picture Exhibitors' League took part. Perhaps it will be more correct to say they appeared in the picture, for their part consisted solely in smiling the cream in an exciting pit scene when the hero is ruined. Bob Manners, a rich young broker, played by Carl Winterhoff, allows himself to become inveigled by Margery Blackburn, who is anxious to marry him for his money. When the crash comes she and her parents turn against him. Bob goes to the Yukon territory, but is not successful as a prospector. After weeks of struggling his food supply given out and, in a delirium that follows, he imagines that he has found gold. Nellie Morgan, a trapper's daughter, played by Winifred Greenwood, discovers the senseless man beside the stream and, taking him back to her house, nurses him back to health, with the inevitable consequence—they fall in love. The young man and the girl's father locate a rich gold mine in London, and is called back to New York by the illness of his mother. His old sweetheart bears of his return and his good fortune and immediately sets out to catch him again, but fails. He is proof against her wiles, for his love has gone from the sham into the genuine. The story is not a dramatic one in the way it has been put together, and the actress playing the mother falls far short of motion picture requirements.

Hearst and Diamonds (Edison, Sept. 20).—The producers of this drama are to be congratulated on the excellent settings they have obtained for the piece. Most of the action takes place on an ocean liner, and it is a pity the tale falls far short in comparison with the photography. A young man, while visiting in London, meets Harry Russell, a United States customs agent, and falls in love with him. A series of interruptions prevent the young man's intended proposal, even up to the time the girl is ready to sail. Since meeting the girl the young agent had written to America, requesting to be transferred to the post on the morning she is to leave. He receives the papers. The American Consul in London takes advantage of Russell's sailing to have him watch James Black, suspected of being a diamond smuggler. Black, while at sea, sees a chance to show the girl a real romance, and then continues to shower attentions upon her, making Russell doubly anxious to land him. This he finally does, and during his operations, the spectator gets a glimpse of a real wireless room. Once Black is out of the room, the young agent decides to wait no longer, proposes, and is accepted on the dock. While watching the plot unfold itself one cannot help but feel that there is no legitimate reason for the young man delaying his proposal. The interruptions that are supposed to hinder him are not convincing. Russell and as a result there is little excuse for the story. August Phillips plays the role of the customs agent, Edna Flanagan the girl, and George Lennox the smuggler. Harold M. Shaw is the director.

The Mixed Sample Trunks (Essanay, Sept. 19).—There is a funny idea back of this amusing farce, which, however, has been developed with far too great an elaboration to be as laughable as it might otherwise be. This is particularly true of the introduction, much of which might have been dispensed with. It takes the film too long to establish its facts. Howard Missimer and John Steppling, the two Massey comedians, play their roles of rival salesmen with their usual zest and entertaining powers. Two salesmen, one a dealer in ladies' gowns, and the other occupied with selling artificial limbs, stop at the same hotel, where their trunks become mixed. The salesman of ladies' gowns has read of a murder that has been committed, and the body left inside of a trunk. When he opens the other salesman's and finds the artificial limbs, he imagines that he has received the trunk of the murderer. The rest of the film is occupied with his attempting to escape the police, when they are summoned to restore the trunk to the other salesman. After a chase of the conventional kind, the mistake is rectified. Though the film contains a number of well-earned laughs, perhaps the chief difficulty is the fact that it is made to cover a greater number of feet of film than is necessary.

Peril of Their Lives (Kalem, Sept. 18).—The two thrilling situations in this film are where the fisher maidens rescue a young trapper from a snake bite, which he recovers from with surprising acceleration, and then aids in the rescue of the three fishermen below on the rock, hit by the relentless, rising tide. It is an entertaining and somewhat thrilling situation, and while the scenic backgrounds and the method of telling the story makes a very entertaining and acceptable whole, it is not a film that has fully realized its dramatic possibilities in the way of working up an exciting situation, as a greater part of the picture is occupied with girls flitting about a beach with no apparent purpose in view. It is not a story with two threads, and therefore the constant change of scene is not particularly effective, until the end when something really begins to happen. Two girls are left alone, while the three fishermen take a journey up the coast. They are caught below the beach, where the rocks are steep. Their boat is destroyed by the waves, and they are unable to climb the steep cliffs. A young trapper bitten by a snake, lets forth a volley from his gun to summon aid. The girls in their cabin rush to the assistance, and at the same time hear the cries of their kindred on the rocks below. They let down piece clothing, and thus obtain a rope in possession of the men and haul them up.

The Grit of the Girl Telegrapher (Kalem, Sept. 21).—Several highly colored, improbable scenes and a loose jointed, pointless story make up the subject matter of this film. Melodrama will always entertain, and sometimes thrill a spectator if properly presented without extravagant garb, but the only scene that succeeds in impressing the spectator in this case is a chase, participated in by two engines. When the hero, perhaps one should say the man who loves the heroine, takes her in his arms at the last moment, one wonders why. There has been nothing in the plot to indicate the love affair, and the producers have even

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CHAMPION—The Rose of the Island
Startling emotionalism and a star cast make it a superior offering.

Tuesday, September 24

GEM—The Legend of Montmartre
Something sublime about it that will make a lasting impression.
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Plenty of thrills, plenty of romance and splendid acting.
ECLAIR—The Word of Honor
A dramatic story most impressively enacted and staged.

Wednesday, September 25

NESTOR—The Criminologist
Attention riveter of exceptional merit.
POWERS—The Plan that Failed, on same Reel
Sweet the Fly
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ANIMATED WEEKLY
Are you getting "Who's Who in Stagsland"?

Thursday, September 26

IMP—The Parson and the Moonshiner
A real King Ragget sensation. It stays with emotion.
REX—The Old Organist
Sublime in its simplicity. Pleasing, entertaining and amusing.
ECLAIR—The Old Clock on the Stairs
A living pictorial poem. A dreamlike revelation of Longfellow's conception.

Friday, September 27

VICTOR—The Advent of Jane
Intense, exciting moments that grip more and more as the story unfolds.
NESTOR—Percy the Bandit
You can't conceive of the laugh-getting possibilities.
POWERS—Her Ambition
A most marvellous conception of an admirable emotional story.

Saturday, September 28

101 BISON—At Old Fort Dearborn
Fight for it. It's worth it. No Western ever made that surpasses it.
IMP—Lie Not to Your Wife, on same Reel
Curing Hubby
Two scream getters. Funny situations.
MILANO—The Mysterious Auto, on same Reel
Droozey Fustashed
Bubbling over with laughter.

Sunday, September 29

REX—The Hidden Bonds
It has a charm that will keep their eyes glistening with enjoyment.
ECLAIR—Love and Science
Beautiful comedy-drama with a touch of scientific pathos.

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failed to give the spectator a clear understanding of who he is or how he comes into the story. A young woman, working in the railroad office of a small village captures a man after a number of fruitless attempts. The only thing we know of the man or his pedigree is, that he is called Smoke Up. He comes to live in the village for no apparent reason. After a while the girl and gets his face slapped as a result. His ending is sad, even more so than the spectator when the piece is finished.

The Grandfather (Edison, Sept. 21).—James Elliott, the grandfather, as played by William West, stands out conspicuously as a piece of artistic, sympathetic character acting. Never once did Mr. West allow the part to become trite or ordinary by overacting, but has succeeded in creating an old soldier and grandfather that stir the spectator to laughter and tears alternatively. His life is made unpleasant after coming to spend the remaining years of his life with his son by his daughter-in-law's coldness and lack of consideration. His record of '61 to '65 means nothing to her. He is only an old man that has to be fed and cared for. But a deep love which springs up between the mother's little girl and the old soldier becomes his one source of happiness. There is to be an annual gathering of the old settlers, and

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Judge Williams from upstate is to speak. Dressed in his best, to please the child, the old man is crowded out of a seat in the buggy at the last moment by a neighbor's child. While sitting alone nursing his disappointment an auto drives up, and a stalwart, soldierly old man alights and inquires the road to the picnic grounds. There is a look passed between them—recognition—and the hands clasp that had not met for fifty years. Grandfather goes to the gathering and becomes the honored guest, and after an effective scene, where he saves the little girl from drowning, the mother, realizing the great injustice she has done, humbly begs forgiveness. Edna Hammel essays the role of the child, and plays it with simple grace and sweetness that is very pleasing. Miss Milford, as the wife, succeeds admirably in representing the cold, unempathetic woman. Harold Shaw is the director.

Max's Tragedy (C. G. P. O. Sept. 20).—In this picture the lovers of well-developed farce will discover much to amuse and entertain. There is an unusual twist given at the end, which is productive of uproarious laughter. Max is a stage-struck youth, and because of a deep-seated desire to go on the stage, refuses to consent to a marriage his father has planned for him. The girl, whom Max has never met, is also stage-struck, and entertains no wish of marrying him, though her mother is anxious to see her make the alliance. The parents finally manage to bring the young people together, and they, in turn, exert all their skill in an attempt to disgust each other, when an accidental meeting between the two when they are off guard causes them to change their minds, and, as a climax of the scene, we see them gently clasped in each other's arms. The scene following, and the last one, is subtitled "Six Months Later." The girl appears with a baby in her arms in a fifth tenement house. Max enters as a broken-down sport, and demands money from her. She refuses to part with her last cent, and, in the quarrel and struggle that follows, he kills her, and then—she falls and the spectator discovers that he has been witnessing Max and his wife in a drama within a drama. They have fulfilled their stage ambitions, besides satisfying their parents.

The Love Test (C. G. P. O. Sept. 20).—In this picture we have a rollicking little comedy replete with humor. The plot is spontaneous, and the situations, though farcical in nature, do not require any great stretch of the imagination on the part of the spectator to make them realistic. There are no side scenes to divert the attention, and from the first we know just what is going on and wait with pleasant expectancy for each succeeding scene. A letter is delivered to a certain young bachelor one afternoon, informing him that his uncle has left him a legacy of fifty thousand dollars in his will, under the condition that he marry a young woman whom he names. An epistle of the same purport is received by the young woman in question, who lives in a neighboring town. Neither of the young people are especially adverse to the match, but having never seen each other, they are a trifle puzzled to know the exact procedure to pursue in such a case. By telephone the young fellow makes an appointment with the girl. Desiring to study the man in his true light, and being somewhat lecherous, he decides to change places with her maid. When the boy calls at the house he is shocked and disgusted at the awkward, unmaidenly person he is supposed to marry and immediately prepares to retreat from the field, desiring to lose the money rather than sell himself for such a price. Before he leaves, however, his eye falls upon the maid, and when she glances up into his face, it is love at first sight. Leaving a note for the woman, stating that he has been taken suddenly ill, he returns to his friends at the club in the city. In distraction, the mistress and maid follow in an auto, and hastening to club, find the young man dead. His friends, to protect him, have forced him to bed to carry the joke through. The girl in tears confesses the trick she played, at which the dead man rises again.

SCREEN CLUB'S MEMBERS INCREASING.

Definite Organization to Take Place Saturday, Sept. 28, with Election of Officers.

At the third meeting of the Screen Club, held at Bryant Hall, Sixth Avenue near Forty-second Street, Thursday evening, Sept. 19, twenty-seven new members signed the roll, bringing the membership well up to the two hundred mark. The new members qualified by paying \$5 into the temporary treasury, the money to be withdrawn if the membership committee finds any of the number ineligible.

The various reports of the committees proved that the club was meeting with favor far beyond what had been hoped or looked for. A most favorable condition of finances was announced by the treasurer, Frank Powell. Reports were also heard from John Bunney, chairman of the membership committee, and Lawrence McGill, chairman of the committee on constitution and by-laws. The entire constitution and by-laws, which have been drawn up and passed upon by one of New York's well-known law firms, was read and discussed. One change was suggested and voted upon, and the provision inserted, that lay members of the motion picture field should be admitted as members. The committee was also instructed to apply for a charter.

After the acceptance of the constitution, with the above mentioned provision, the next meeting was called for Saturday evening, Sept. 28, at Bryant Hall. At this meeting election of officers will take place and other important issues will be discussed. All members now enrolled are requested to be present, as charter membership will be closed at that time. The officers to be elected will constitute a president, first, second and third vice-presidents, corresponding secretary, recording secretary, and treasurer. Four members of the board of governors, to serve one year, and four

to serve two years, will also be elected. An initial fee of \$5 may be sent to the temporary treasurer, Frank Powell, for a receipt of charter membership.

KINEMACOLOR WANTS SCENARIOS.

For the benefit of the many scenario writers who read *The Mirror*, it is announced that the Kinemacolor Company is in the market for first-class scenarios. Good dramatic subjects are desired, but high-grade comedies are preferred.

STUDIO GOSSIP.

(Continued from page 25.)

pens to have the ability to talk and to interest an audience. In addition, she has a subject that is rich in possibilities and which she discusses very entertainingly.

CHAUNCEY HERBERT, one of the well-known members of the Selig producing staff, severed his connections with that company last week, in order to accompany his wife upon a long contemplated tour of the United States. Mrs. Herbert has been in ill health for some time past and the trip will be made with a view toward regaining her health. Mr. Herbert intends to return to his production work sometime within the next six months.

CAREY L. HASTINGS, a likeness of whom appears in this week's issue of *The Mirror*, is now leading character woman with the Thanhouse company, and is quite a proof in herself that theatrical managers are no longer adverse to players of the film, since she was recently invited to play the star role of Mother at the Prospect Theater, New York.

JAMES YOUNG DEER, director of the Western Pathé, has taken a company to Yuma, Ariz., where he intends to take pictures dealing with the Yuma tribe of Indians. This tribe is declared to be possessed of a number of unique customs and legends, which Mr. Deer considers especially adaptable to pictures.

FREDERICK WARDE, the tragedian, who has been engaged to represent the leading characters in a series of moving picture films of the popular tragedies of Shakespeare for the W. B. Dudley Amusement Company, Richard III. is now in preparation, and will be followed by Macbeth, Othello, Hamlet, and probably King Lear.

KATHLYN WILLIAMS, of the Selig Eastern branch, last week made several thrilling flights in the Wright biplane of Max Lillie, the daring aviator who has won such prominence during the present air meet at Chicago. The flights are to be used as part of a dramatic aviation story, in which Miss Williams and Mr. Lillie will play the principal parts. It was Miss Williams's first experience of this nature. During the second and most spectacular flight Lillie's propeller was broken in two and the uncontrollable machine smashed through the row of cameras and men. No one was injured and fortunately the films remained intact. Miss Williams will make several more flights with Lillie. One of these scenes calls for a most thrilling rescue in midlake by the hydro type of machine. Before starting on the flights with Lillie Miss Williams attempted to secure an accident insurance policy to cover her risk, but was unable to find a company that would write such a policy.

GILES R. WARREN, who has established a reputation for himself among scenario writers, is now directing Victor productions during Harry Soiter's absence in Europe. Mr. Warren declares that he finds his new work decidedly interesting and has no desire to return to his desk as scenario editor.

COLIN CAMPBELL, the Selig director, who has been operating at Catalina among the California missions, has returned to the Edendale studios, where he will begin work on other subjects.

NINE HOUSES AVAILABLE.

R. F. Keith can now offer nine weeks of high royalty bookings to Broadway hits as soon as they are released for stock purposes. The managers of his nine stock houses, at the invitation of E. F. Albee, met in the office of J. J. Maloney in the Putnam Building recently and formed a Board of Selection to pass upon the plays to be presented on the Keith circuit. All plays selected will be played in each of the houses. William C. Masson, the general stage director for the New York stock theatres, and J. J. Maloney, the general manager, will visit all new productions on Broadway to study their desirability for stock. Authors are thus certain of an additional nine weeks for the plays selected, the theatres being the Harlem Opera House, Greenpoint, Crescent, and Gotham, in New York, and houses in Providence, Philadelphia, Toledo, Portland, Me., and Union Hill, N. J.

"WOMAN HATERS' CLUB" IN BOSTON

New Viennese Operetta by Leo Stein and Carl Lipdau Has a Score That Delights—First American Production of "The June Bride" This Week.

BOSTON, MASS. (Special).—Viennese operettas are descending upon us in rapid succession. Last week A. H. Woods revealed at the Tremont, with very little preliminary press agent heraldry, the decidedly amusing and genuinely musical *The Woman Haters' Club*. This week saw the first American production of *The June Bride*, another operetta by the same composer, at the Majestic. Weber and Fields are the producers, and the cast includes Arthur Ayiesworth, Amelia Stone, and Flavia Arcaro. The story tells of a tulip grower who becomes a servant in a pension to satisfy the conditions of the will of a rich uncle, and of his amusing experiences there with English tourists and others. Edmund Eysler, the composer, is said to have composed a score which, for him, is remarkably free from the usual ever-present waltz. The piece will be reviewed in next week's *Mirror*.

Not that anyone ought to complain of Eysler's waltzes. *The Woman Haters' Club* is full of them, and they are written in a delightfully quiet and unasserted manner which is very refreshing.

It is an operetta in three acts, from the German of *Der Frauenfresser*, by Leo Stein and Karl Lipdau. Music by Edmund Eysler. American book and lyrics by George V. Hobart. Produced by A. H. Woods. Tremont Theater, Boston, Sept. 16.

| | | |
|--------------------------|-------|--------------------|
| Tilly Von Eberhardt | ..... | Dolly Castles |
| Baroness Von Eberhardt | ..... | Mrs. Stuart Robson |
| Frau Von Kremer | ..... | Jane Bliss |
| Jennie | ..... | Amelia Rose |
| Neille | ..... | Helen Latten |
| Frau Von Aullander | ..... | Ellis Ward |
| Kitty | ..... | Robinson |
| Max | ..... | Adelle Remington |
| Frau Von Bahai | ..... | Kitty Baldwin |
| Jessie | ..... | Gladys Carroll |
| Ada | ..... | Cassie Lane |
| Lina | ..... | Alie M. Stewart |
| Colonel Liebowitz | ..... | John Donahue |
| Captain Schenck | ..... | Snitz Edwards |
| Herr Pfister | ..... | Albert Macklin |
| Herr Silver | ..... | Bert Grossman |
| Herr Zimmer | ..... | Herbert Connon |
| Lieutenant Wagner | ..... | Arthur J. Snyder |
| Herr Obermiller | ..... | Harry Levan |
| Herr Krupp | ..... | Walter F. Hearne |
| Major John Von Eszenburg | ..... | Walter Lawrence |
| Camille | ..... | Joseph Santley |
| Lord Everbee | ..... | Leslie Kenyon |
| Marie Wilton | ..... | Sallie Fisher |

Without much more than a bare announcement, *The Woman Haters' Club* came to America last week and surpassed expectations. We are told that it is a sensational success in Vienna. It will not, perhaps, be a sensational success here, but it will appeal strongly to those who can react to quietly toned, musically tunes, and to those who prefer a generous absence of horse play in musical comedy comedians.

We have had very little of Eysler—too little. He is agreeably melodious, never commonplace, often obviously and pleasingly Teutonic, and in spite of the fact that his forte is the waltz, he is never blatant and insistent. The score was a continuous and subtly contrived delight. Mention should be made of a perfect and absolutely German war song for the militant woman hater, and of a captivating polka.

The story is engagingly slight and droll. The stout baroness and that arch woman hater, the Major von Eszenburg, have jointly inherited a large castle with the frontier dividing the stage in two—a happy idea. While woman hater holds their meeting on the right, the baroness, her daughter and her friends set up the bleachers to the left and are not driven away by the frightful and amusing misogyny of the club's proceedings, the horrid cigars, or anything less than the launching of a "good" story.

The cruel former sweetheart of the major, now a widow, was the real founder of the club, which has gathered in all varieties of the mismatched and disillusioned. When the young and sweet widow turns up to amend the misunderstandings of years, the club is doomed. One by one the members drop away in amusing fashions, until the major is the last to succumb. But by that time he wants to, for the widow makes amends for the letter that has been missing "all these miserable years."

There is an Englishman who has been pursuing the widow all this time, and he applies for membership just too late. As this Lord Everbee, Leslie Kenyon is the unmistakable hit of the play. He is none of your ridiculous caricatures. Mr. Kenyon quite succeeds in getting him over as a gentleman real though ponderous, a semi-pathetic though deliciously amusing figure—a striking example of the value of a touch of real impersonation even in the midst of the incongruities of operetta. Sallie Fisher's attractive personality is particularly well adapted to Viennese operetta. She gave the widow just the right touch of pensiveness, and except for her vocal unevenness, at present aggravated by a severe cold, she was altogether effective. Walter Lawrence was handsomely elegant in the best early-middle-aged style. He was at his best when played by the widow's attentions to Everbee into sprightly reachings back into the spirit of youth. Dolly Castles is a recent importation from England, and was worth sending for. She sings well enough, is plumply "cute" and, together with Joseph Santley, who as the major's

nephew was pleasingly natural, danced often and well.

Another interesting event of last week was the coming of A. Butterfly on the Wheel to the Shubert, where it continues this week. There has been some complaint about the letting down of the cast, but Evelyn Bearbohm, Charles Quartermaine, and Elsie Norwood remain, acting with great effectiveness, and the play itself fully justified the reputation that preceded it.

The Hollis Street is dark again this week, but next week comes Tully Marshall and The Talker, one of the half-dozens of the New York successes of last season which Boston awaits with pleasurable anticipation. On the same day, Sept. 30, Robin Hood will be seen at the Boston, and Oliver Twist at the Plymouth. The De Koven opera will be done by many of the same cast, really notable, that made the revival an interesting one last year. In the company will be Bessie Abbott, Walter Hyde, Florence Wickersham, and Edwin Stevens. As for Oliver Twist, it, too, will have an exceptional cast, including Wilton Lackaye, Marie Doro, Edmund Breece, and Constance Collier.

William Hodge is in his last week of *The Man from Home* at the Plymouth. This is understood to be good-bye forever to the man from Kokomo. The other continuing pieces are *The Greyhound*, also in its last week, at the Boston; *Maggie Pepper*, with Rose Stahl's skilful character work, at the Park, and *The Quaker Girl*, which is playing to crowded houses every night at the Colonial.

On the stock company page will be found further mention of the attractions at the Castle Square, which is doing *Matrimony a Failure* and at the St. James, where *Thais* is continued with Nance O'Neil in the leading role.

The company of Bijou Players, who are doing a one-act production each week at the Bijou, are this week presenting a new one-act operetta, *The Man Snatcher*, by L. Balbridge, Crist and Charles V. Voorhees. Betty Barnicot, the promising young singer, is in the cast.

The Durbar in Kinemacolor is in its last week at Tremont Temple, and will be followed by a return appearance of *The Coronation*.

When Little Boy Blue comes to the Majestic on Oct. 7 an unusual arrangement will provide an alternate for one of the principals as Eva Fallon will on occasion replace Gertrude Bryan. Missa Fennell will perform the same office for Walter Hyde, of the Robin Hood company at the Boston. This has been a familiar device in Abornesque opera, but is rare in the usual musical comedy.

Blanche Ring as *The Wall Street Girl* will come to the Tremont on Oct. 21 for two weeks.

During the coming Winter Professor Baker, of Harvard, and president of the Drama League of Boston, will give a series of lectures at the Brooklyn Institute on the development of the drama and the theater in this country. FORREST ISARD.

"THE LOVE WAGER" WINS.

Fritz Scheff at Her Best in Musical Version of "The Seven Sisters." Seen in Baltimore.

BALTIMORE, MD. (Special).—Seldom has a new production been launched with more evident success than that which attended the premiere of Joseph M. Gaites's latest offering, *The Love Wager*, given its first hearing at Ford's Theatre Sept. 18. At the start it is well to note that *The Love Wager* is none other than that delightful little Hungarian comedy *The Seven Sisters*, in which Charles Cherry and Laurette Taylor appeared to such splendid advantage. There have been no changes in the plot and the musical version adheres closely to the lines provided by Edith Ellis in the play. In Charles J. Hambiter, who has provided the score, Fritz Scheff has found a composer of whom she can well be proud. The score of the new operetta is of distinct merit and highly original. The music is beautiful from the opening bars to the last strains, and the audience demanded frequent encores, with the result that midnight had passed before the final curtain was reached. Four numbers especially will soon find popularity. "The Love Wager Waltz," "The Four-Leafed Clover," "Dark Eyes," and "My Love Is Like a Flower."

To Miss Scheff naturally belongs first honors and mention. Not since the memorable days of Miss Modiste has she shone with such luster and sparked with as much vim as in the role of Miss. Hazel Cox and Harold Forde won second honors. Miss Cox presents a charming figure and possesses a voice of beautiful tone and occasional register. Her aria of "The Four-Leafed Clover" was accorded an ovation. Mr. Forde has never been more happily cast than in the role of Horkey, and his voice was displayed to splendid advantage, while his acting was capital. Edward Martindel and Rene Dietrich scored individual triumphs, both in acting and singing.

The production is made with all the exceptional good taste we have been accustomed to expect from the management of Joseph M. Gaites. The sets are elaborate

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I. BARTON KARRIS.

NEWARK THEATERS FILLED.

NEWARK, N. J. (Special).—Eddie Foy presented Over The River at the Newark Theater, 9-14, to crowded houses. The Little Rebel, 16-22. The Shubert Theater was opened for the regular season 16 with Buntz Pulls the Strings. The Prosecutor was given at the Columbia 9-14 with a cast including Jack Mathews, Archie Allen, Louise Adams, Ed. Comans, Daniel A. Anderson, William H. Elliot, Manuel Snyder, Maxine Miles, Irene Douglass, Noel Travers, John Richards and Fred Wilson. One Day, 16-21. Pusse Cafe with Dave Marion and company packed Daily Theater 9-14. Mr. Marion was supported by Agnes Behler, Ines De Verdier, Louis Rice, William Lawrence, James A. Francie and the Symphony Four. Miss New York, Jr., was presented at the Miners Theater, providing a brisk and spirited entertainment. A splendid programme was given at the Proctor's Theater 9-14. One of the most interesting numbers was an exhibition called Spirit Paintings, introduced by Harry Clive. Others on the bill were, Joseph Adelman and company and Otto and Merrill.

GEO. S. APPELGATE.

WOODS'S COMPANY TO REOPEN ASTOR.

When the Astor Theater opens under Cohan and Harris management on Oct. 7, it will show none of the Cohan and Harris attractions that have been assigned to it in rumor, but will have The Woman Haters' Club, a musical play from the German of Leo Stein, Karl Lindau, and Edmund Eyster, adapted by George V. Hobart. In the cast will be Sallie Fisher, Dolly Castles, Mrs. Stuart Robson, Joseph Sanley, Snits Edwards, Leslie Kenyon, Walter Lawrence, Albert Macklen and others.

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"THE NEW SIN" IS APPEALING

Chicago Sees Plenty of Good in Drama by B. Macdonald Hastings—"The Man Higher Up" Carries a Warning to Political Bosses.

CHICAGO (Special).—Two new productions afforded novelties for theatergoers in Chicago last week and other attractions continue to hold. Among the most popular is A Modern Eve, that celebrated its two-hundredth performance at the Princess Theater Sept. 24.

The New Sin, one of the new productions, is an English drama in four acts by B. Macdonald Hastings. First American production at Powers's Theater, Chicago, Sept. 16, made by George C. Tyler.

Hilary Cutts Cyril Keightley
Maximilian Cutts O. P. Heaghe
Jim Bensler Julian L'Estrange
Will Grain, M. P. Harvey Braban
David Lievelin Davis G. G. Poulton
Stuart Campbell Roland Rushon
Peel Arthur Bowyer

The critics have been fletcherizing on The New Sin—chewing over a question that has been masticated many time before and probably will be again every time an author changes an ending to his play. It is the old story of would it have been all right if Shakespeare had made Romeo and Juliet end happily. It probably would if he had not constructed a tragic finish in the first place. Either way, it would have been awful to have changed it later—think of the unending critical battle that would have ensued throughout the centuries. Well, Mr. Hastings ended his remarkable play one way in England and another in Chicago; hence the rumpus, which has been pie for the press agent. The play is all right with either ending—the one closing the third act of the new one closing the last act—and so we will not fletcherize here.

Nothing more interesting has been produced in the Loop in many theatrical moons. The manner of presentation by the players is superb. The premise of the play is a most unusual will, but the actual situations which develop have been duplicated time and time over in life. "The new sin" is the sin of living. It is a sin committed by many, even though we don't like to admit it. It is a case in which death is a welcome guest because his coming opens the door of life to others.

Hilary Cutts is the talented, but dissolute, son of a wealthy London haberdasher. Besides Hilary, there are a dozen other children. The father has died, leaving an unusual and somewhat terrifying will. The children are not to come into any part of the estate until Hilary, the black sheep, is dead. He would be a worthless individual, the father thought, while the others would succeed on their merits. But, as it turns out, all are failures, hopeless failures, all but Hilary. Despite his love of rum, he is an artist of no small ambition and talent. He is a man of conscience, too. He sees his poor, miserable sisters and brothers starving and going to ruin physically and morally simply because he exists. He decides to take a pistol and do the right thing by them.

But his friend Braban, Labor member of Parliament, puts it into his head to accomplish another stroke simultaneously. Why not kill some bloated, dissolute wolf, aid the world that much, and then help the brothers and sisters by being hung for the deed? The idea is getting a firm hold when such a man—through an every-day incident—comes into the room. This man has discharged Hilary's brother Max, who was employed in his store. Max is actually starving while the bloated one prepares for a champagne feast. In a moment of rage the weakling grabs Hilary's pistol and shoots his employer. Hilary takes the blame and is sentenced to die. Max is glad of his brother's fate, for through it he will leap from the depths of poverty into luxury's lap. But Hilary's sentence is commuted, and Max is in utter despair and terrible mental agony. Now he, in his pitiable terror, is made to confess to the murder. But he escapes the gallows, because already he has been tried with his brother and acquitted.

Hilary returns home while the miserable brothers and sisters gather in the cold outside. He has just received a prize for a painting, and with the money he buys from

the starving ones the right to live a little longer. At the end of the year he hopes to have more money and buy another term on earth.

It is an odd but a powerful, well constructed play. A peculiar feature is that not a female character appears on the stage. There are several women in the story and they all play a vital part, but because they don't show themselves and thereby earn the right to draw salary the conclusion is that they are all. The stage-manager might furnish a wax model and place it in the room for the benefit of those who lack imagination.

O. P. Heaghe as Max Cutts, the weakling brother, and A. G. Poulton as the bloated stage owner give astonishingly faithful characterizations. As one of nature's most miserable and despised specimens, Mr. Heaghe's work would do credit to a George Arliss. Mr. Keightley is a most appealing figure as the man who would free others from suffering by destroying himself. Julian L'Estrange and Harvey Braban, Roland Rushon and Arthur Bowyer are equally forceful in their respective roles.

The Man Higher Up is an American political play in four acts by Edith Ellis, based on Henry Russell Miller's novel. Produced by Joseph M. Gaites. Current at Olympic Theatre, Chicago:

Robert McAdoo Edward C. Ellis
Paul Remington George Parker
Henry Sanger, Jr. Francis Byrne
Thomas Hazen Bruce O'Rourke
Senator Marchal George W. Wilson
Governor Dunmads Albert Perry
Tim Mahaffy Edgar Norris
Patrick Flynn Richard Malchion
James Donnelly Frank S. Bixby
Peter McPherson Aubrey Norez
Chase, District Attorney George Schillinger
Billy Mason George Gayford
Newspaper Reporters Frank S. Bixby
City News Reporter George Gayford
Clerk in McAdoo's Office Herbert Todd
Servant at Governor's Mansion Harry Gwynette
Eleanor Sanger Janet Beecher
Mrs. Flynn Mrs. Kate Jensen
Kathleen Mary Bertrand
Mrs. Dunmads Grace Henderson

This play is a timely warning to political bosses who are tottering on their thrones. Robert McAdoo is a new and better type of "the man higher up." This politico-reportorial phrase is invested with a new and better meaning. It refers not only to the boss himself, but the more humane part of his nature, which assumes mastery in the end.

McAdoo has risen from a steel worker to a position of undisputed power in the Steel City. Paul Remington, an embryo William J. Bryan in oratorical powers, finds McAdoo on the heights of fame and proposes an alliance. McAdoo is powerful but unpopular. Remington has popularity, but no power. They agree to combine their resources. Enter the girl, Eleanor Sanger, sister of Henry Sanger, the steel magnate, who has been backing McAdoo. She is beautiful and clever, and Remington already feels the matrimonial seas closing over his head. McAdoo sees the drift of things and tries to prevent the match. This is not difficult, for the girl does not love Remington. Instead, she is fascinated by the strength of McAdoo. Now the boss is strangely inspired to do something for the thousands of steel workers, remembering that he was once one of them himself. He forms an alliance with the Governor and the State's senior Senator. The latter has reformed on the brink of the grave and is trying to accomplish some little good for the people before the end comes. The three allies join to fight for the employers' liability bill, that is being fought by the capitalists.

Sanger and other steel kings, enraged at McAdoo's change of attitude, determine to overthrow and crush him. The boss, hopeful of bringing about real reform in the city, runs for mayor. Meanwhile his youthful and oratorical partner, Remington, has dropped his ideals in the mire of politics. His main idea now is to get the girl and the coin simultaneously. Sanger buys him for

\$25,000, and the supposed wooing of the girl by McAdoo clinches the deal. Remington, in a rash moment, makes a newspaper exposé of his partner and friend. Then he discovers that he is wrong—that McAdoo is still his friend and that he is honestly working for genuine reform for the steel workers. The exposé and subsequent editorial denunciation seem to spell defeat for McAdoo. But the mill laborers stand by him and he triumphs in the election. The girl is his for the asking, and Remington is generous enough to say that he is glad of McAdoo's double victory.

Edward C. Ellis is a sincere and convincing boss, possessing all the attributes generally given such a character in political plays. George Parker, as Remington, has youth, enthusiasm, and magnetism, and in real life would probably have taken the girl away from McAdoo. The most striking portrayal is that of George W. Wilson as the aged but mentally strong Senator Marchal. Janet Beecher is sufficiently beautiful and self-poised to throw any political current out of its channel.

The current week sees the season in Chicago under full swing. Incandescents are glowing in front of every theater except two. The new Fine Arts Theater in the Fine Arts Building on Michigan Avenue will be dedicated Sept. 30, with Wolf-Ferrari's little opera, The Secret of Susanne. The American Music Hall will open on the 28th with Kolb and Dill in their musical play, The Politician. Edward Knoblauch's drama of the Orient, Kismet, with Otis Skinner heading the company, is on view at the Illinois. This production, invested with all the glamour and romance of mystic lands, promises to be one of the real winners of the season. At the Blackstone audiences are witnessing Milestones, the new play by Arnold Bennett and Edward Knoblauch. Other theaters house the following attractions: Auditorium, The Garden of Allah; Bush Temple, Tolstol's Thrill of Gloom; Chicago Opera House, Tantalizing Tommy; Cohan's Grand Opera House, A Polish Wedding; Colonial, A Winsome Widow; Columbia (burlesque), The Blue Rose; Cort, Fine Feathers; Crown, Alias Jimmy Valentine; Folly (burlesque), The Jardin de Paris Girls; Garrick, A Bird of Paradise; La Salle, The Girl at the Gate; Lyric, Whirl of Society; Majestic (vaudeville), Madam Butterfly; headliner, Marlowe, Oliver Twist; McVicker's, The Trail of the Lonesome Pine; Olympic, The Man Higher Up; Orchestra Hall, The Durbar in Kinemacolor; Palace, Carrie DeMar; headliner, Powers, The New Sin; Princess, A Modern Eve; Studebaker, Whose Helen Are You? Ziegfeld, The Military Girl.

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"LITTLE MILLIONAIRE" IN BROOKLYN.

BROOKLYN, N. Y. (Special).—Eddie Foy in Over the River proved to be a very popular attraction at Teller's Broadway Theater last week. This week, The Little Millionaire.

Louis Mann increased his popularity with the patrons of the Montauk Theater last week with Elevating a Husband. Manager Trail reports prospects of a most prosperous season for the Montauk. This week, William Farnum in The Little Rebel.

Edna Goodrich was heralded as headliner at the Orpheum Theater last week, with Willie Holt Wakefield, Kate Elinore, and Sam Williams as runners-up.

Daniel Frohman's initial venture in vaudeville, Detective Keen, was presented at the Bushwick Theater. Belle Baker and Bert Levy proved to be the favorites in last week's offering, with a long list of acts in the headline class.

The Boss, by Edward Sheldon, was last week's offering at the Grand Opera House. The popular drama played to good business. The theater, which is under new management, is now included in a new consolidated circuit. This week, The Prosecutor.

The management of the DeKalb Theater is booking some of the most popular headliners from the big circuit. The Eleven College Cut-Ups were billed as the feature attraction, with Harry Truocade and company as the added attraction.

Paul J. Rainey's hunt pictures still continue to smash attendance records at the Majestic Theater, which is under new management. John R. Pierce, who for many years has been actively connected with the Little-Ding-wall circuit of theaters in the West, will manage the Majestic Theater, in Brooklyn, the coming season. J. LEROY DRUG.

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